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HELMET OF KAUMUALII, KING OF KAUAI.

MEMOIRS

OF

THE BERNICE PAUAHI BISHOP MUSEUM

OF

POLYNESIAN ETHNOLOGY

AND

NATURAL HISTORY.

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HAWAIIAN FEATHER WORK

BY

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EXPLANATION OF THE PLATES.

I. Helmet of Kaumualii, King of Kauai. Printed in colors by Löwy, of Vienna, from a negative by the author.

II. Tahitian gorget or portion of a dress of ceremony. From a photograph sent from Sydney by R. Etheridge, Jr., Esq.

III. Hawaiian with cloak (No. 5) and helmet (No. 2). Photographed by the Director.

IV. Small kahili in the Bishop Museum. Photographed by the author.

V. Tropic bird (No. 7463) and young (No. 7464). Photographed by the Director from mounted specimens in the Bishop Museum.

VI. Feather mats in the British Museum. Photographed by Mr. Henry Oldland for this use.

VII. Helmets in the Spanish National Museum at Madrid. From a lithographed plate kindly furnished by Stewart Culin, Esq., of Philadelphia.

VIII. Boki and Liliha. From the colored lithograph of a painting by John Hayter, published in September, 1824. The copy in the Picture Gallery of the Bishop Museum was given to Queen Emma in 1885 by the Bishop of Rochester. I do not know where the original painting is. Boki, who was Governor of Oahu, wears a feather cloak and helmet. Liliha wears a *lei* of feathers, a *niho palaoa* of human hair about her neck, and the *pa'u* or usual female dress of kapa.

IX. Network used in feather cloaks. The upper figure shows three grades of oloná net, the middle one a long *malo;* the lower figure shows the back of a cloak where, from the looseness of the netting, the feathers have worked through.

X. Cloak of Kiwalaó (No. 2); in modern times styled the "Queen's cloak."

XI. Network of the cloak of Kiwalaó to show the piecing.

XII. Ahuula in the Boston Art Museum (Nos. 58 and 59).

XIII. Cloaks in the Museum of Her Majesty Victoria at Windsor Castle (Nos. 19 and 20). Photographed by Russell & Co.

XIV. Capes in Her Majesty's collection at Windsor Castle (Nos. $a=21$, $b=87$, $c=86$, $d=85$). Photographed by Russell & Co.

XV. Cape in the Bishop Museum (No. 7). Printed in colors by Löwy, of Vienna, from a negative by the Director. The central crescent should be black instead of red.

HAWAIIAN FEATHER WORK.

An Essay on ancient Hawaiian Feather decoration, with a List of the more important remains. By William T. Brigham, A.M., *Director of the Bernice Pauahi Bishop Museum.*

The love of personal decoration appears very early in the history of the human race. When the fierce struggle for existence and the pursuit of food and shelter allowed time for the consideration of family, the keen hunters must have learned many a lesson from the beasts of the field and forest,—not less from the birds of the air, of the processes of Nature which Mr. Darwin has called *sexual selection*. That any savage ever reasons out these processes cannot be believed, but the sharp eye trained in daily hunts could not be blind to the patent fact that so many birds have plumage evidently intended for attractive decoration, and that it answers this purpose. Savage man at first put on the adornments in which he saw the male of so many birds and beasts was resplendent, and not until many ages after was the woman allowed to appropriate to her own use what in early tribal life was the exclusive property of the male.

The lion's mane, the tiger's skin, the eagle's feather were man's earliest adornment, and it is not improbable that woman in humble emulation of her lord made for herself clusters and bands of flowers or fruits, while the dwellers on the ocean shores soon took the sea-shells cast on the sandy beach.

The warrior of the far North has the eagle and hawk from which to borrow, and the ancient war dress of a Mandan chief was decorated with spoil of these and other birds; but in the warmer regions of the earth, where Nature puts forth all her powers, and birds and insects vie in coloring with the most brilliant flowers, uncivilized man has wantoned in the prodigality and fashioned for himself a gorgeous decoration taken from the captives of his bow, net, or blow-gun.

India still, through all the years of her changing civilization, has preserved the traces of early work in bird feathers in the superb *punkas* where the showy feathers of the peacock and pheasant have replaced the smaller and more beautiful feathers of earlier days. The rock-cut temples record on the effigies of gods and heroes that line the walls or cluster about the columns the use of feather decoration both in civil and martial guise; a tale of very remote times. Eastward through the Siamese peninsula, northward through China, the use of feather decoration extended, and in the latter

empire, where are seen in the glimpses we obtain of their remote history, so many germs of what we fondly consider our own inventions, feather mosaics are even at the present day made in abundance. I have seen in China the simple process of cementing the bright-colored feathers to metal surfaces in a form of jewelry most popular with the middle classes.

It was in the midst of the American continent that feather work in ancient times reached its best estate. In Brazil along the banks of the Amazon, in Venezuela on the Orinoco, where it is difficult to decide whether birds outnumber the flowers or the flowers are brighter in color than the birds that fly among them, the strings and plumes of bright feathers were not merely decorations: they were, and are, often symbols of chieftainship, and feather sceptres are found in most large museums of Ethnology, especially in Rome, Vienna and Berlin.

In Central America the wonderful monoliths buried in the forests of Guatemala and Honduras bear the feather plumes of Quetzalcoatl, and at Quirigua I have seen these plumes sculptured with rare fidelity. The Maya picture writings that escaped the destroying hand of the bigoted Spanish priests, show feather standards, headdresses and other ornaments, but when we follow the Conquistadores northward through many a league of unbroken forest, we come in Mexico to the royal domain of the "*Ars plumaria*." Here feather work was most admirable at the time of the Conquest and we have still preserved the grand tiara of Montezuma and a superb fan of the same period in the royal Museum at Vienna. These although differing from the class of work we are at present to consider, deserve a passing notice for their wonderful beauty not only of material but of artistic arrangement as well. Baron Ferdinand von Hochstetter has well described the first[1], and Dr. Franz Heger[2] the second. The plumes of the Quetzal (*Pharomacrus mocinno*) and the vivid turquoise blue of the Xiuhtototl (*Cotinga cincta* or *cærulea*) are prominent among charming spoils of less known birds. The Ara (*Psittacus macao*) furnished brilliant plumage as do scores of other parrots, and the Mexican of today continues the pretty art bequeathed him by remote ancestors.

Whichever way then the ancient inhabitants of the Polynesian groups entered the Pacific Ocean they must have brought some knowledge of feather decoration. Central Asia has now little enough of this work, but the southern and eastern shores of Asia furnished and still furnish abundant illustration. New Guinea, the halting place for the east-bound, has among others the feathers of the Birds of Paradise and the helmets and diadems are no mean objects among the manufactures of a remarkably decorative people. If the immigrants came from the American shore and journeyed with the "Trades" they had no inferior preceptor in the people of Greater Mexico.

On the comparatively barren islands the new comers found few birds of brilliant plumage. Two shades of yellow, two of red, a green, black and white exhausted the

[1] *Ueber mexicanische Reliquien aus der Zeit Montezuma's in der k. k. Ambraser Sammlung zu den Denkschriften der philosophisch-historischen Classe der kaiserlich Akademie der Wissenschaften in Wien.* Bd. XXXV. [1884.]

[2] *Altmexicanische Reliquien aus dem Schlosse Ambras in Tirol. Annalen des k. k. naturhistorischen Hofmuseums.* Wien, 1895.

TAHITIAN GORGET.

palette, for the forests were not extensive, nor fruits abundant as in the East Indies or in Mexico.

In Viti the red feathers of the *Lorius solitarius* and in Samoa those of the *Coryphilus fringillaceus* were used to decorate choice mats, and feathers of the former were much sought in Tonga. In the Society Islands stiff gorgets were made of feathers and shark teeth (Pl. II.) and ceremonial dresses or masks of pearl shell and feathers one of which is still preserved in the British Museum and another, less perfect, in Florence.

All these uses of feathers in a permanent form are crude and primitive: all yield to the beautiful and far more durable work of the Hawaiians which it is the object of this essay to illustrate. Hawaiian feather work seen in its remains which have come down to us consists, first, in *Leis* or strings of feathers worn in the hair, or, in later times, about the neck; *Kahilis* or plumes of feathers used as royal insignia; *Ahuula* cloaks or capes worn on state occasions by chiefs and nobility; *Mahiole* or helmets designed for protection as well as ornament; images of the god *Kukailimoku* the chosen war-god of Kamehameha I.; and finally a few other things, as a model of a temple oracle given to Captain Cook, and certain mat-like objects now in the British Museum, of which the probable use will be discussed in order.

The birds which supplied the feathers, at least the choicer yellow, red and green, were inhabitants of the mountain regions into which as the abode of evil spirits the Hawaiian did not like to go. His home was on the shore where the fish were at hand, or in the well-watered valleys where he could grow his kalo (*Caladium esculentum*). Hence a caste arose of hardy venturesome men, the bird-hunters,—*poe hahai manu*,—who endured cold and privations in their hunt for the precious feathers which were indeed the gold currency in which tribute might be paid or by which coveted goods might be obtained. The old Hawaiian was a close observer of nature. Having neither books nor the modern curse of newspapers, his memory was strengthened and his eye sharpened. He had a name for every tree and plant and not less for every bird. It is true that he did not always conjoin the two sexes when they, as is not infrequently the case, differ greatly in coloration; but ornithologists of education have failed in the same way. The hunters knew well enough the haunts of the birds they sought and the seasons when the plumage was at its best. They knew the habits of the birds, their food and other matters that might facilitate their quest. For example, they recognized the curiosity of the birds and planted strange trees in the open places in the forests, and in these new trees placed the sticks smeared with bird-lime which would entangle the prying birds. Bows and arrows would have been of no avail, if they had possessed them, for the rarer birds were seldom killed but captured alive and when the few feathers desired were plucked, released to renew their plumage at the next moulting. When bird-lime made of the viscid juice of the "papala" (*Pisonia umbellifera*)

could be obtained it was preferred, although other kinds were known and snares and throwing nets were frequently used. The common sorts were often killed and eaten, and the *oo* could hardly have survived the loss of nearly its entire plumage.

It will be well to look at the description the early voyagers give of this feather work at a time when it was in perfection, bearing in mind that in fifty years from the earliest account the making of feather cloaks had practically ceased, although the construction of kahilis and the plaiting of leis continues to the present day. These latter works, however, require no especial skill and draw upon very miscellaneous material.

FIG. 1. COOK'S CAPE: NOW IN AUSTRALIAN MUSEUM.

When Cook anchored off Waimea, Kauai, in 1778, on his first discovery of the Hawaiian Group, he and his officers at once noticed the feather robes and helmets, and the artist Wäber [not Webber] in the capital drawing made of the scene on shore delineates a chief wearing the mahiole and ahnula. The account is as follows:

"Amongst the articles which they brought to barter this day [Jan. 21, 1778] we could not help taking notice of a particular sort of cloak and cap, which, even in countries where dress is more particularly attended to, might be reckoned elegant. The first are nearly of the size and shape of the short cloaks worn by the women in England, and by the men of Spain, reaching to the middle of the back and tied loosely before. The ground of them is a net-work, upon which the most beautiful red and yellow feathers are so closely fixed, that the surface might be compared to the thickest and richest velvet, which they resemble, both as to feel and glossy appearance.

"The manner of varying the mixture is very different, some having triangular spaces of red and yellow alternately; others a kind of crescent, and some that were entirely red, had a yellow border which made them appear, at some distance, exactly like a scarlet cloak edged with gold lace. The brilliant colours of the feathers, in those that happened to be new, added not a little to their fine

appearance, and we found that they were in high estimation with their owners, for they would not, at first part with one of them for anything we offered, asking no less a price than a musket. However, some were afterward purchased for very large nails. Some of them as were of the best sort, were scarce, and it would seem that they are only used on the occasion of some particular ceremony or diversion, for the people who had them always made some gesticulations which we had seen used before by those who sung.

"The cap is made almost exactly like a helmet, with the middle part, or crest, sometimes of a hand's breadth; and it fits very close upon the head having notches to admit the ears. It is a frame of twigs and osiers, covered with a net-work, into which are wrought feathers, in the same manner as upon the cloaks, though rather closer and less diversified; the greater part being red with some black, yellow or green stripes on the sides following the curve direction of the crest. These probably complete the dress with the cloaks, for the natives sometimes appeared in both together.

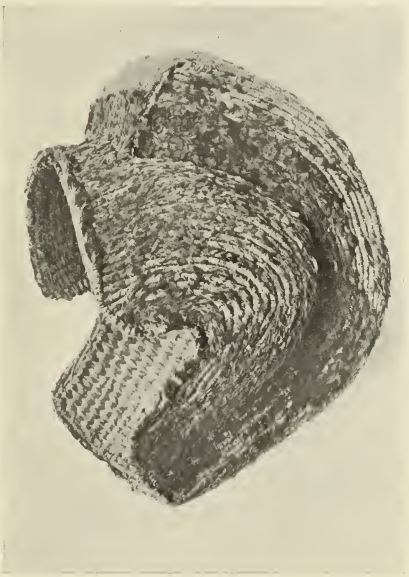

FIG. 2. HELMET TAKEN TO ENGLAND BY VANCOUVER: NOW IN THE BISHOP MUSEUM.

"We were at a loss to guess from whence they could get such a quantity of these beautiful feathers; but were soon informed as to one sort for they afterward brought great numbers of skins of small red birds [*iiwi*] for sale, which were often tied up in bunches of twenty or more, or had a small wooden skewer run through their nostrils. At the first those that were brought consisted only of the skin from behind the nostrils forward, but we afterward got many with the hind part including the tail and feet The first however struck us at once with the origin of the fable formerly adopted, of the birds of paradise (*Paradisea apoda*) wanting legs; and sufficiently explained that circumstance. Probably the people of the islands east of the Moluccas, from whence the skins of the birds of paradise are brought, cut off their feet, for the very reason assigned by the people of Atooi [Kauai] for the like practice, which was, that they hereby can preserve them with greater ease, without losing any part of which they reckon valuable. The red bird of our island was judged by Mr. Anderson to be a species of merops, about the size of a sparrow; of a beautiful scarlet colour, with a black tail and wings; and an arched bill twice the length of the head, which with the feet was also a beautiful reddish colour. The contents of the head were taken out, as in the birds of paradise, but it did not appear that they used any other method to preserve them than by simple drying; for the skins, though moist, had neither taste nor smell that could give room to suspect the use of anti-putrescent substances.[3]

"They have another [dress] appropriated to their Chiefs, and used on ceremonious occasions, consisting of a feathered cloak and helmet, which in point of beauty and magnificence, is perhaps nearly equal to that of any nation in the world. As this dress has been already described with great accuracy and minuteness, I have only to add that these cloaks are made of different length in proportion to the rank of the wearer, some of them reaching no lower than the middle, others trailing on the ground. The inferior chiefs have also a short cloak, resembling the former, made of the long tail feathers of the cock, the tropic and man-of-war birds, with a broad border of the small red and yellow

[3] *Cook's Voyages.* Quarto Ed., 1784, II., p. 206.

feathers, and a collar of the same. Others again are made of feathers entirely white with variegated borders. The helmet has a strong lining of wicker-work, capable of breaking the blow of any war-like instrument and seems evidently designed for that purpose. Fig. 2.

"These feathered dresses seemed to be exceedingly scarce, appropriated to persons of the highest rank and worn by the men only. During the whole time we lay in Karakakooa Bay [Kealakeakua], we never saw them used but on three occasions: in the curious ceremony of Terreeoboo's [Kalaniopuu] first visit to the ships; by some chiefs who were seen among the crowd on shore when Captain Cook was killed; and afterward, when Eappo [?] brought his bones to us.

"The exact resemblance between this habit and the cloak and helmet formerly worn by the Spaniards was too striking not to excite our curiosity to inquire whether there were any probable grounds for supposing it to have been borrowed from them. After exerting every means in our power of obtaining information on the subject, we found they had no immediate knowledge of any other nation whatever; nor any tradition remaining among them of these islands having been ever visited before by such ships as ours. But notwithstanding the result of these inquiries, the uncommon form of this habit appears to me a sufficient proof of its European origin, especially when added to another circumstance, that it is a singular deviation from the general resemblance in dress which prevails amongst all the branches of this tribe dispersed through the South Sea. We were driven indeed by this conclusion to a supposition of the shipwreck of some Buccaneer, or Spanish ship, in the neighborhood of these islands. But when it is recollected that the course of the Spanish trade from Acapulco to the Manilas is but a few degrees to the Southward of the Sandwich Islands in their passage out, and to the Northward on their return, this supposition will not appear in the least improbable."[4]

To Captain King's account must be added that of the surgeon of the fleet, William Ellis, who was both a ready writer and a good draughtsman. His relation of the last voyage of Cook, now a rare book, adds much to the information given in the official account.

"The principal ornaments of the men are the feather caps and cloaks; some of the latter reach down to their heels, and have a most magnificent appearance. They are made for the most part of red and yellow feathers, which are tied upon fine net work; the caps are composed of the same kind of feathers which are sometimes intermixed with black; they are secured upon a kind of basket work made in the form of a helmet. Both caps and cloaks are made of various patterns and sizes. The cloaks are not all composed of the same kind of feathers, but are sometimes varied with the long tail feathers of the cock, with a border of yellow or red, and sometimes with those of the tropick bird. Both caps and cloaks, however, are only to be seen in the possession of the principal people. They have also a kind of fly-flap, made of a bunch of feathers fixed to the end of a thin piece of smooth and polished wood: they are generally made of the tail feathers of the cock, but the better sort of people have them of the tropick bird's feathers, or those belonging to a black and yellow bird called mo-ho [Oo]. The handle is very frequently made of one of the bones of the arm or leg of those whom they have killed in battle, curiously inlaid with tortoise shell: these they deem very valuable, and will not part with them under a great price. This ornament is common to the superiors of both sexes.

"The women too have their share in the ornamental way: that which they value most is the erai [*lei*]. This is a kind of ruff or necklace made of red, green, black, and yellow feathers, curiously put together, and in most elegant patterns, which really do honor to the fancy of the ladies, whose business it is to make them. They never think themselves dressed without one or two of these round their necks, and those who can afford it wear many."[5]

[4]Journal of Captain King; *Cook's Voyages*, III., p. 138. The supposition that the Spaniards had preceded them was indeed correct. Cook had doubtless read Anson's Voyage, which was published the year he sailed from England, and in which was a copy of the Spanish chart captured on the galleon June 20, 1743, on the voyage from Acapulco to Manila. On this chart are laid down a group "Las Mesas" in nearly the latitude of the Hawaiian Islands, though some fifteen degrees out of the correct longitude, not an unusual error at that time. In November, 1527, shipwrecked Spaniards arrived at Keei, near Kealakeakua, Hawaii, in the reign of Kealiokaloa. In 1555 Juan Gaetano discovered these islands when sailing from New Spain to the Moluccas.

[5]*An authentic narrative of a voyage performed by Captain Cook and Captain Clerke, in his majesty's ships Resolution and Discovery during the years 1776, 1777, 1778, 1779 and 1780; in search of a north-west passage between the continents of Asia and America. Including a faithful account of all their discoveries, and the unfortunate death of Captain Cook.* By W. Ellis, assistant surgeon to both vessels London. 1782. Vol. II., p. 155.

HAWAIIAN WITH CLOAK (5) AND HELMET (2).

SMALL KAHILI.

In the voyages of Captains Portlock and Dixon in 1786 we read:

"But the most beautiful ornament wore by the women is a necklace made from the variegated feathers of the humming bird which are fixed on strings so regular and even as to have a surface equally smooth as velvet; and the rich colours of the feathers give it an appearance equally rich and elegant.

"The caps and cloaks wore by the men are still superior in beauty and elegance. The cloaks are in general about the size of those wore by the Spaniards; the ground is network and the feathers are sewed on in alternate squares or triangular forms of red and yellow, which have a most brilliant appearance. The ground of the caps is wicker work, in the form of a helmet; the elevated part from the forehead to the hind part of the neck, is about a hand's breadth and generally covered with yellow feathers, the sides of the cap with red. This cap, together with the cloak, has an appearance equally splendid, if not superior to any scarlet and gold whatever.

FIG. 3. BONE HANDLES OF KAHILIS: B. P. B. M.

"These truly elegant ornaments are scarce, and only possessed by Chiefs of the highest rank, who wear them on extraordinary occasions. There are cloaks of an inferior kind, which have only a narrow border of red and yellow feathers, the rest being covered with feathers of the tropic and man-of-war bird."[6]

Vancouver returning to Kealakeakua Bay in 1792 met Kamehameha I. and he describes the dress of the young king as follows:

"The largest canoe was rowed by eighteen paddles on each side; in this was his Hawaiian majesty, dressed in a printed linen gown, that Captain Cook had given to Kalaniopuu; and the most elegant feather cloak I had yet seen, composed principally of beautiful bright yellow feathers and reaching from his shoulders to the ground on which it trailed. On his head he wore a very handsome helmet, and made altogether a very handsome appearance."[7]

During that visit the king presented Vancouver with four very handsome feathered helmets[8] (one of these, Fig. 2, is now in the Bishop Museum, No. 322); and later, when coming to see his good friend,—

"Kamehameha conceiving this might be his last visit, presented me with a handsome cloak formed of red and yellow feathers, with a small collection of other native curiosities; and at the same time delivered into my charge the superb cloak that he had worn on his formal visit on our arrival. This cloak was very neatly made of yellow feathers; after he had displayed its beauty and had shewn me the two holes made in different parts of it by the enemy's spears the first day he wore it, in his last battle for the sovereignty of this island, he very carefully folded it up, and desired that on my arrival in England, I would present it in his name to H. M. King George;[9] and as it had never been worn by any person but himself, he strictly enjoined me not to permit any person whatever to throw it over their shoulders, saying it was the most valuable in the island of Hawaii, and for that reason he had sent it to so great a monarch, and so good a friend, as he considered the King of England.

[6] *Voyage round the world, but more particularly to the Northwest coast of America, performed in 1785–88.* London, 1789. 4to, p. 273.

[7] *A voyage of discovery to the North Pacific Ocean and round the world, undertaken by his Majesty's command, principally with a view to ascertain the existence of any navigable communication between the North Pacific and North Atlantic Oceans, and performed in the years 1790–95, under the command of Captain George Vancouver.* London, 1798. Vol. II., p. 126.

[8] *Loc. cit.*, p. 127. These are now, with the exception mentioned, in the British Museum.

[9] *Loc. cit.*, p. 159. This cloak is supposed to be one of those now at Windsor Castle. It might be identified by the holes made by

"This donation I am well persuaded was directed by his own grateful heart, without having received the least hint or advice from any person whatever, and was the effect of principles, highly honorable to more civilized minds. The cloak I received and gave him the most positive assurance of acting agreeably with his directions."

I have given the extracts from these early voyagers in full for it is the only authentic information that we have from foreigners: that from native sources is very meagre and indefinite. Even in recent times we can learn nothing very exactly about these ancient cloaks: for example when King Lunalilo was buried, his father Kanaina insisted upon putting the fine feather cloak which had been laid over the remains, into the coffin with him. This was in 1874, and hundreds must have seen this cloak as the

a *b* *c* *d*

FIG. 4. IIWI, OU AND APAPANE: SPECIMENS IN THE BISHOP MUSEUM.

royal corpse was exposed to the view of the people; I have questioned many most intelligent foreigners and natives with the result that one saw the cloak and only remembers that it was yellow and large: another says it was not all yellow but had some other color, but whether red or black he cannot say: another is sure it had some pattern but whether crescents or triangles could not say: still another is under the impression that the cloak was entirely red! The most trustworthy testimony places a green crescent in the middle. Little of a more definite nature is to be gathered from native song and tradition, although both cloaks and kahilis are mentioned and the royal birds play a conspicuous part in many a fine old *mele*. Then the absurd stories repeated in almost every new book written about these islands, although false, seem immortal. How often is the statement repeated in book and on label that the bird of

the spear, but at the time of my last visit to England the Windsor cloaks had "been sent to the furrier for repairs." Since my visit renewed search has been made for this cloak at Windsor, but without success. Other cloaks and capes were found and are now in the private museum in the castle. All of these Her Majesty has graciously allowed me to have photographed and they will be described in due order. The cloak Vancouver so carefully carried to his sovereign has probably perished.

yellow feathers has but two of the precious decorations,—the fact being that the Oo has in each axil a tuft of from fifteen to twenty feathers, and the Mamo has quite as many in the dorso-caudal region. But it is time lost to repeat the many wanderings from the truth that these mysterious birds have caused, and we may turn at once to a consideration of the birds that furnished the feathers for the old Hawaiians.[10]

BIRDS FURNISHING FEATHERS.

Iiwi.—First the Iiwi (*Vestiaria coccinea*, Reichenbach), Fig. 4, *a*, the bright red bird, found all over the group, today as in former times the most abundant native bird, although, like all other natives disappearing. I have seen it in my garden in Nuuanu

a *b* *c* *d*

FIG. 5. OO AND MAMO: SPECIMENS IN BISHOP MUSEUM.

Valley about 120 feet above the sea, in fair weather, and it is often driven down to the shore from the mountain ridges, which are its usual haunt, by severe storms. It is a honey-sucker and frequents the arborescent Lobeliaceæ so noticeable a feature of the Hawaiian flora. The adult female is of a darker vermilion than the male, and her feathers are easily mistaken for those of the faded apapane. Total length, 5.75 inches. The breast furnishes the main supply of feathers.

That there may be something more definite than the mere terms red, yellow, orange applied to these feathers, I have compared unfaded specimens with the color illustrations given in M. Léon Lefèvre's *Traité des Matières colorantes artificielles*, Paris, 1896, and the fresh feathers of the iiwi correspond to the rouge d'alizarine SX

[10]For the measurements and ornithological names I am indebted chiefly to Mr. Scott B. Wilson, whose *Aves Hawaiienses: Birds of the Sandwich Islands* is replete with careful observation and much study. In the case of native names, Mr. Wilson, as most other collectors, has trusted too much to the modern native, who neither remembers nor cares for the ancient lore of the islands, but will not confess his ignorance, passing upon the unsuspecting stranger it may be the name of a fish or flower, if the true name is forgotten.

sur soie 25% pâte à 20% given on page 1402 of that great work. When the feather fades it assumes a yellow tone, and the color of these as of the oo and mamo fades quickly in alcohol. Kept in the dark, as the ahuula were most of the time, the tint seems very durable, some old leis and capes showing as bright as the freshly plucked feathers.

Oo.—Next to this the Oo (*Acrulocercus nobilis*, Wilson), Fig. 5, *a* ♀, *b* ♂, is abundant, but confined to the island of Hawaii. Other species are found on Kauai, Maui and Molokai, but none of them have the bright axillary tufts. Like the iiwi it is a honey-sucker, but I have fed them successfully in captivity on the juice of sugar cane. The general color is a brilliant black which brings the yellow tufts into fine contrast. All the black figures and lines in the feather work are of this plumage, and it was largely used in the grand kahilis. As the bird was a favorite article of food, and as the larder of the hunters in the mountains was poorly stocked, it seldom survived capture, and yet this bird has remained in comparative abundance while the mamo, whose orange feathers alone were taken, has become extinct. The name is onomatopœic, the note closely resembling o-o. Total length of adult male, 12.5 inches; adult female, 9.5 inches. The curled tail which gives the bird its generic name is confined to the male of the *nobilis*. The yellow of the axillary tufts is nearly represented by the citronine sur soie shown on p. 449 of Lefèvre. In mounting these feathers, which are rather thin at the top and black at the base, iiwi short feathers are often added to the base to give a warm tint to the pale yellow and to approximate it to the mamo. This addition is called *pa'u* (waist-cloth).

Ou.—The Ou (*Psittacirostra psittacea*, Temminck), Fig. 4, *b* ♀, *c* ♂, has a range throughout the group, feeding largely on the ripe fruits of the ie-ie (*Freycinetia arborea*, Gaudichaud). The green color varies considerably; only that on the head is brilliant while the body plumage is dull, and was not much used; only three or four capes and as many helmets showing these have survived. Adult, 6.3 inches long. Other greens might have been obtained from the genus *Hemignathus* or *Heterorhynchus*, but this seems to have been rare anciently as well as at present.

Apapane.—The Apapane (*Himatione sanguinea*, Cabanis), Fig. 4, *d* ♀, ranges all over the islands, feeding on honey. Not much used in feather work; the dark crimson feathers being inconspicuous at a distance. The color is crocéine sur laine 2%, p. 461 of Lefèvre, shaded with primuline+β napthol, p. 596. Adult length, 5.25 inches. A fragment of a cape (Cat. No. 40) made largely of these fine feathers is now in Honolulu, and several leis where they appear mixed with other feathers are in this Museum.

Mamo.—The beautiful Mamo (*Drepanis pacifica*, Temminck) is rare in collections, the Bernice Pauahi Bishop Museum having only four specimens, two of those in the Mills collection having been given by Mr. Chas. R. Bishop to Mr. Scott B.

TROPIC BIRD AND YOUNG.

Wilson. It is probably nearly extinct, collectors of late years having failed to find it. In 1890 I saw three in a sandal-wood tree under which I was camping on the slopes of Mauna Hualalai on Hawaii (to which island the species is confined) at an elevation of 7000± feet. The Mills specimens were obtained, so Mr. Mills informed me in 1864, near Olaa in Puna. The Kamehameha cloak in the Bishop Museum (No. 1 of the catalogue given below) is composed wholly of these feathers; so also is a fine lei in the same collection. The bird is about 8 inches long. Fig. 5, *c*, *d*. The general plumage is not of so rich a black as the oo, while the lower part of the body, the rump, thighs, anterior margin of wings and tail coverts are of a rich orange. Among Hawaiian birds the mamo is *facile princeps*. Its name has been applied to all royal war-cloaks very much as "beaver" has clung to a soft hat no longer made of the fur of the *Castor fiber*. The principal color of the orange feather seems to be represented by the jaune métanile sur laine, 2% shown on p. 446 of Lefèvre's work. To distinguish these feathers when faded from the oo is not always easy, but the orange of the former is separated from the black base by a marked white space, and the tips of the oo feathers are thinner and larger.

Koae.—The Tropic bird (*Phaëthon æthereus*, Bloxam), Boatswain bird, Paille-en-queue, Pylstaart, is shown in Pl. V. with its young. It breeds among the loose rocks of the bird islands or on ledges of almost inaccessible cliffs on Oahu and other inhabited islands, where its white form hovering like a kite in the air against the green *palis* is often seen late in the afternoon. The long tail-feathers of the adult and the mottled plumage of the young were used to some extent in the fabrication of kahilis, but by no means so frequently as the feathers of the next species.

Koae ula.—At present the Red-tailed Tropic bird (*Phaëthon Rubricauda*, Salvin), while found occasionally on Niihau and the outlying islets is abundant on Nihoa and Necker Islands. On the latter island I have pulled the red tail feathers from the sitting bird who did not seem to greatly resent the outrage; perhaps at that season the feathers are more loosely attached, preparatory to moulting. While these two feathers forming the important part, were greatly sought and highly valued, the satiny white of the body plumage was also much in demand for capes, although little of this white work is extant in museums: the only two specimens I have found are at Florence; Nos. 66 and 67 in the List of Ahuula.

Iwa.—The Frigate bird (*Fregata aquila*, Gould), also called the Man-of-war hawk, was hunted for its long black metalic-tinted feathers, both for cloaks and for kahilis. Common in the nesting season on Necker Island. In ancient days fishermen made frequent excursions to Nihoa and Necker Islands. The landing places (only one on each island) were so situated that landing was possible on one or the other island in whatever wind. On the latter island, which is the narrow rim of a ruined

crater, are many stone constructions used in worship or in the propitiation of the deities of sea, wind, fishing and hunting, as both fishers and hunters had their peculiar gods, images of which were found there a few years ago broken to fragments.

Pueo.—The Hawaiian owl (*Asia accipitrinus*, Gurney) was worshipped as a god, but Davida Malo says in his so-called Hawaiian Antiquities,—but which is really a compilation of native schoolboys' compositions,—that the feathers were used for kahilis, the bird being caught in snares placed near its burrows.

FIG. 6. PUEO, HAWAIIAN OWL.

Alalá.—The Crow (*Corvus tropicus*, Gmelin) is found only in the southwest part of Hawaii. It was caught in snares. I have known one to be knocked down by a stick, caught and kept eighteen months in captivity. The black feathers were used for kahilis and for dressing idols much in the way common in New Guinea.

The feathers of the barnyard fowl and of the gamecock were largely used for common capes or cloaks, as were those of the duck, and in recent times those of the latter were sometimes dyed red or yellow. Kahilis of such dyed feathers are in the Bishop Museum from the collection of Queen Emma.[1] Dyed feathers have been much used for leis and for ahuula as well, so that it is very necessary to examine specimens

[1] These dyed feathers are far from permanent in color, and in the past eight years four of these kahilis which were placed outside the cedar cases in the Kahili room at the Museum have lost much of their color although never exposed to the direct rays of the sun and except on the two exhibition days each week quite in the dark. Two placed within the almost air-tight cases have preserved their color better.

of feather work with care for this counterfeit. Fortunately both of the precious yellow feathers have black bases not present of course in the dyed specimens. Dr. Serrurier tells (*Aarddrijkskundig Weekblad, 1881*, No. 19) an amusing story of dyed feathers as quoted by Director Schmeltz:[12] "Die Königen der Sandwich Inseln sandte einen solchen Mantel nach irgend einer Weltausstellung und liess ihn des grossen Werthes halben für eine hohe Summe versichern. Das Schiff litt Schiffbruch, aber nach einiger Zeit wurde die Ladung aufgefischt und der Mantel kam wieder zum Vorschein, indess von der gelben Farbe der Federn war nichts mehr übrig; der Mantel war gefärbt gewesen."

Now even the old natives were aware of the action of salt water on the genuine feathers and took great precaution when carrying their precious robes on canoe voyages. Surely the prolonged saturation of a shipwreck would account for any loss of color. I have, however, soaked both mamo and iiwi feathers in a saturated solution of common salt for six months with but little loss of color. The story, although probably apocryphal, has served its purpose. It is unnecessary to more than mention the leis and capes made in recent times of the feathers of the peacock and pheasant, many of which were in the possession of Kalakaua and his sister; they were poor substitutes for the genuine Hawaiian feathers.

FIG. 7. FEATHERS FROM THE HUNTER.

Besides the method of capturing with bird-lime, nets of light thread and wide mesh were skilfully thrown over the flying bird, and sticks and stones were also resorted to with the larger birds. Peheapueo was a snare used especially for owls. One of the ancient nets for bird-catching is in this Museum (No. 138), and I have succeeded without difficulty in capturing with it the so-called "mina" (*Pastor tristis*) a bird about the size of the oo. This net is of considerable size and the mesh stick would be five inches wide. In whatever way the birds were caught the feathers when plucked were tied to a thin but strong fibre and made up into small parcels as shown in Fig. 7. The hunters often padded the main feather with the small down (pa'u) to

[12] *Archives Internationales D'Ethnographie, I.*

make the parcel appear well. The feathers from under the wings were called *ee*, those over the rump *pui*, while the tail feathers were *pupua*.

The use of feathers as currency was common throughout Polynesia, as shell money was with the Papuans. In New Zealand, while cloaks of large size were made of the feathers of the Kiwi (*Apteryx mantelli*, etc.), the fine black feathers of the Huia (*Heterolocha acutirostris*, Gould) were used in the Polynesian way for barter as well as for cloak making.

FEATHER KAHILIS.

The name *kahili* is derived from the root verb *hili*, to braid or tie on, as feathers to a stem, or stone adzes to a handle: with the article it becomes *ka-hili*, the plaited thing. The kahili in its greatest development consisted of a pole sometimes twenty feet high, to the upper end of which was attached the *hulu* or cluster of feathers. This was sometimes of great extent; the Rev. C. S. Stewart, who was at the Islands when Lord Byron brought home the bodies of Liholiho and Kamamalu (in 1825), saw poles near thirty feet high with *hulumanu* forming cylinders fifteen to eighteen inches in diameter and twelve to fourteen feet long.[13] The largest in the Bishop Museum is thirty inches in diameter and four feet long. Neither Cook nor Vancouver mention these immense kahilis, for they never saw them, no royal funeral occurring during their stay, and usually the poles were stripped of feathers when occasion passed, and the feathers were preserved in calabashes until again required.

It is probable that a bunch of feathers used as a fly-flap was the primal form of feather work. Flies (*nalo*) were here though not in such abundance as found by early explorers on other islands of the Pacific; but even for this useful purpose the bunch of feathers was no doubt preceded by a bunch of leaves, and the prototype of the kahili seems to have been a stem of that most useful plant the ki (*Cordyline terminalis*, Kunth). Fig. 9, p. 16. On many of the islands of the Pacific a branch of ki was the symbol of peace, and on the Hawaiian Islands it shared in early times with a coconut leaf the representation of high rank. Its utility has survived its symbolism: and the native obtains food and drink from the large saccharine root. At first he made a kind of fermented beer, then taught by vicious whites the Hawaiian distilled this fermenting mass making a smoky whiskey called in the vernacular, from the name of the rude iron still, *okolehao*. The tough leaf is still the favorite wrapper for fish, and I have seen an unclothed and so pocketless native carry a score of oranges, each fruit wrapped neatly in one of the leaves still attached to the stem. These leaves are also acceptable fodder for animals.

Very early the hand plumes became symbols of rank and on all public occasions kahili bearers (*na lawekahili*) attended a chief, or while he ate or slept a *haakui*

[13] *Private Journal of a voyage to the Pacific Ocean and residence at the Sandwich Islands, in the years 1822-25.* By C. S. Stewart. New York, 1828. p. 10. See extract below.

brushed away with smaller ones all troublesome insects. In public they were tokens; in private fly-flaps. The picture of Nahienaena, sister of Kauikeaouli, shows one in her hand. Fig. 10, p. 17. When oil portraits were introduced those of chiefs often had small kahilis attached to the side of the frame. The small kahilis were easily made and became very common; were used as presents and so fell into the hands of others

FIG. 8. KAHILIS.

than the nobility, thus losing much of their meaning. The late royal family, however, retained them to the end of the monarchy, and royal personages had them at their side at feasts or public receptions.

Of these small kahilis the Bishop Museum has four score, and examples are found in most museums. The large kahilis used only on solemn occasions are now limited in number, all the important historic ones are in this Museum and no more will ever legitimately be made. I know of none in any foreign museum.

The pole, at first a mere support or stem, became from the force of circumstances the impersonation of the whole kahili in this way: a kahili was made for a chief, was named, and, when the occasion for its use had passed, its feathers were taken off and stored away; the form was dissolved and only the name remained to the pole which might when the next need arose be again clothed with the same or other feathers, and in similar or quite different form. Often the pole was a spear (*pololu kauila*), or a stick of well rounded koa (*Acacia koa*, Gray), and in later times cabinet

makers formed the stems of alternating native woods. Many of these last, both large and small, are in this Museum but were unknown to the ancient Hawaiian. The old native had, however, a very elaborate form of handle made by stringing disks of tortoise-shell on a tough but slender core of kauila wood (*Alphitonia excelsa*, Reissek), or in the small ones of whalebone. The tortoise-shell was either used alone or alternating with bone or ivory. Making these handles was amusement as well as work for chiefs, and two that the high chief Paki, father of Mrs. Bishop, left unfinished at his death in June, 1855, are in the Bishop Museum and show well the method of construction: Fig. 11. On the whalebone core were strung twenty or more disks of the outer shell of the sea turtle, square or approximately rounded, then a ring of bone was pressed tightly down on the parcel of disks and the whole filed into shape and polished. This is precisely the process used in the manufacture of shell money once the common currency of the people of the western Pacific, though not generally among Polynesians. In the large kahilis the bone is often omitted and the whole series pressed closely together apparently without cement. Such handles are of great weight but always of elegant form and perfect finish. How early this manufacture began we have no means of knowing: the same work is shown in a fan handle once belonging to Kalaniopuu the King of Hawaii at the time of Cook's visit [B. M. No. 5011], and from the finish it can hardly have been a new process. Probably, as the turtle were abundant and the shell easily worked, the manufacture is of considerable antiquity.

FIG. 9. STEM OF KI.

The bone alternating with the tortoise-shell is often human, as described by the early voyagers, and a good example is shown in Fig. 3, p. 7 [B. M. No. 24]. The *kumu* or principal bone is the right shin bone of Kaneoneo, a noted chief of Kauai who came to Oahu to fight for the religion of his fathers as well as for the independence of the island threatened by Kamehameha, and who fell in the battle of Nuuanu [1795]. The other bones, each from a different man, are of the brave chiefs who perished in the same

battle and were thus honored by the conqueror.[14] It was an old Hawaiian custom to outrage the memory of an enemy by placing bits of his skeleton or teeth in some vessel of dishonor, or by making fishhooks or arrow points[15] of them; hence the care taken to hide the bones of prominent chiefs. On the other hand it was honorable to have one's bones placed on a kahili handle or inlaid in a *poi umeke*. The old men a generation ago knew the names of the chiefs whose bony relics are preserved in these kahilis while the rest of their anatomy has long been dust, but probably no one can now tell the tale. When a chief is at the point of death these bones are supposed to rattle, but as the chiefs are all dead they seem now to have abandoned their heraldic vocation. Another similar handle, but without feathers [B. M. No. 117], shown in the same illustration, was given by Paki nearly half a century ago to Gorham D. Gilman to whom he told all the names of the bones in order; but when Mr. Gilman gave the handle to the Museum he had long since forgotten the interesting list.

The feathers (*hulumanu*) were of every variety known to the Hawaiians, including such foreign ones as ostrich and peacock; but the old ones were of the tropic-bird, oo (both yellow and black), frigate-bird, pueo, iiwi and the barnyard fowl. In later degenerate times dyed duck feathers were used. The method of the modern florist who fastens his short-stemmed flowers to wires that they may have due prominence in his bouquet was practised by the islander of olden time, but as he had no wire he pressed into service the tough, slim midrib of the coconut leaf. Several of these, or of other stiff fibres, he bound together with the thread of oloná, attaching by the same thread the feathers to the separated ends of the main stem in a way shown more clearly in Fig. 12, p. 19. These feathered branches are tied together in small bundles and kept in quantity for use. How they were finally fastened to the kahili pole is shown in Fig. 13, p. 19.

FIG. 10. NAHIENAENA, IN 1825.

I believe that anciently, before white influence was felt, no thought was given to fitness of color to occasion, and it was only by foreign teaching that reds and yellows were reserved for coronations or general state functions, while black and the sombre colors were appropriated to funerals. At the funeral of the Princess Pauahi

[14] Doubtless bones of Kaiana, a chief of distinction, and of Kalanikupule, the last king of Oahu, are among these trophies.

[15] The only arrows used by the Hawaiians were directed solely against mice.

the kahilis made especially for the funeral were of pure white as in keeping with her character. No such distinction held in the olden time. I do not forget that in the case of cloaks, and to a less degree with kahilis, yellow was a royal color as with so many oriental nations; possibly, as has been suggested, from gold the king of metals, but most likely from the sun the ruler of earthly life. The yellow robes of China, the yellow umbrellas of the East Indies, the golden disks of Peru,—and we might go back to the life-giving orb of the Egyptian Ra,—all proclaim the regal essence of yellow.

FIG. 11. UNFINISHED KAHILI HANDLES.

Formerly the base of the *hulumanu* or cylinder of feathers was closed or terminated at the base by an inverted cone of feathers kept in place by bands of kapa. This simple form gave way to rather tawdry sleeves of silk bound with long ribbon streamers of the gaudy colors dear to the colored races.

The very grand effect of the kahilis carried in a funeral procession will not easily be forgotten by those who have been present at such functions. From every side they present the same aspect, and the graceful forms add dignity to the stream of humanity almost as palms do to a tropical sunset. Nor alone in procession,—grouped about a throne or a bier they both decorate and add dignity to the place. The funeral of Kauikeaouli (Kamehameha III.), in January, 1855, was sketched by a Swiss artist, Paul Emmert, and from his drawing the illustration, Fig. 14, p. 20, is given. The pall upon the coffin was the royal robe of his sister Nahienaena, and many of the kahilis used on that occasion are now in the Bishop Museum. The officer in charge of the kahili was called *Paakahili*.

Before leaving the subject of kahilis we may recall the description given by Rev. C. S. Richards, in his Journal, of a celebration given in May, 1822, in memory of Kamehameha the Great. The American Mission had been on the Islands but two

years and native customs had not been greatly modified, at least by the missionaries. It was on the last day of a long revel:

"Tameha-maru [Kamamalu, the favorite queen of Liholiho] on this day was, as usual, a conspicuous object. The *car of state* in which she joined the processions passing in different directions consisted of an elegantly modelled whaleboat fastened firmly to a platform of wicker work thirty feet long by twelve wide, and borne on the heads of seventy men. The boat was lined, and the whole platform covered, first with imported broadcloth, and then with beautiful patterns of tapa or native cloth of a variety of figures and rich colours. The men supporting the whole were formed into a solid body so that the outer rows only at the sides and ends were seen; and all forming these wore the splendid scarlet and yellow feather cloaks and helmets of which you have read accounts; and than which, scarce anything can appear more superb. The only dress of the queen was a scarlet silk *pa'u* or native petticoat, and a coronet of feathers. She was seated in the middle of the boat and screened from the sun by an immense Chinese umbrella of scarlet damask [B. M. No. 5152] richly ornamented with gilding, fringe and tassels, and supported by a chief standing behind her, in a scarlet *malo* or girdle and feather helmet. On one quarter of the boat stood Karimoku [Kalaimoku]

FIG. 12. BRANCHES OF A KAHILI.

FIG. 13. HULUMANU OF A KAHILI.

the Prime Minister, and on the other Naihe, the national orator, both also in malos of scarlet silk and helmets of feathers, and each bearing a kahili or feathered staff of state near thirty feet in height. The upper parts of these kahilis were of scarlet feathers so ingeniously and beautifully arranged on artificial branches attached to the staff as to form cylinders fifteen or eighteen inches in diameter, and twelve or fourteen feet long; the lower parts or handles were covered with alternate rings of tortoise shell and ivory of the neatest workmanship and highest polish.

"Imperfect as the image may be which my description will convey to your mind of this pageant of royal device and exhibition, I think you will not altogether condemn the epithet I use when I say it was *splendid*. So far as the feather mantles, helmets, coronets and kahilis had an effect I am not fearful of extravagance in the use of the epithet. I doubt whether there is a nation in Christendom which at the time letters and Christianity were introduced, could have presented a

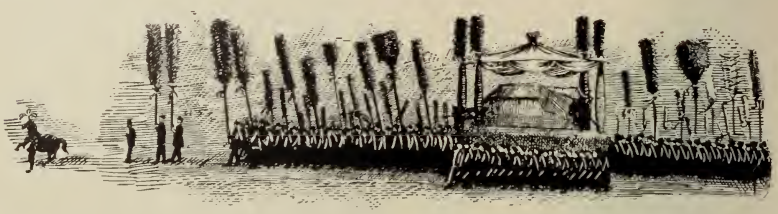

FIG. 14. PORTION OF THE FUNERAL PROCESSION OF KAMEHAMEHA III.

court dress and insignia of rank so magnificent as these: and they were found here, in all their richness, when the Islands were discovered by Cook. There is something approaching the *sublime* in the lofty noddings of the kahilis of state as they tower far above the heads of the group whose distinction they proclaim: something conveying to the mind impressions of greater majesty than the gleamings of the most splendid banners I ever saw unfurled."[16]

Not in the least does the excellent missionary exaggerate in his eulogy on the grand kahilis. Those of us who, in these latter days of the degeneration of all good native works and customs, have seen the kahilis wave above royalty, however faded,—the finely built and naked bronze statues that bore the kahilis replaced by clumsy, ill-dressed, commonplace bearers of neither rank nor dignity,—even the withered rose, most of its fragrance gone, has yet appealed strongly to our admiration and sympathy. The powerfully built chiefs, head and shoulders above the common crowd, free from all sartorial disfigurements, sustained easily the great weight of these towering plumes; but the modern bearer, stranger alike to the strength and virtues of his predecessors, has to call in the aid of stout straps of imported leather to bear the much smaller kahilis of the modern *civilized* days.[17]

It was a notable gathering of chiefs. Kamamalu was a daughter of Kamehameha I. by Kaheiheimalie (afterwards Hoapiliwahine), and as the wife of Liholiho went with him to England where she died July 8, 1824. Kalaimoku or Kalanimoku, sometimes called Pitt, was a chief, not of the highest rank, but was a valued counsellor of Kamehameha during his wars, and of considerable ability, energy and honesty, a

[16] *Private Journal of a Voyage to the Pacific Ocean and Residence at the Sandwich Islands, in the years 1822, 1823, 1824 and 1825.* By C. S. Stewart. New York. 1828: p. 109.

[17] It is but fair to state that the funeral processions of modern times have been much longer on the march than in the early days when streets wide enough for such displays were non existent, the town was small, and the passage from the palace to the royal mausoleum but a few rods long.

combination of qualities useful, if rare, in the office of Prime Minister which he held during the regency of Kaahumanu. He died February 8, 1827. Naihe, called the national orator, was husband of Kapiolani, the enlightened alii who braved the goddess Pele in her very den Kilauea. He died in 1831. The grand old chiefs have passed away and not one descendant remains. With them have passed the gigantic kahilis of which the much smaller successors remain, no longer useful except as relics of the past.

Of the large kahilis in the Bishop Museum the following list will show the variety. The group of most of these, Fig. 8, p. 15, well exhibits the variation in form.

LIST OF LARGE KAHILIS IN THE BISHOP MUSEUM.

1. Ash pole 11 feet high. Hulumanu 50 inches high, 24 inches in diameter; of black oo feathers; branches bound with black but attached to the pole with white cord. Used at the funerals of H. R. H. Keelikolani and of Mrs. Bishop. Black and white silk trimmings.

2. Kauila spear 12 feet long. Hulumanu of blue peacock feathers arranged in globular form, 22 inches in diameter, with feather base. It belonged to Queen Emma. The name Noel.... is partly obliterated. Orange trimmings.

3. Koa pole 10 feet high. Hulumanu of peculiar form, only 4 inches high and 34 inches in diameter; of peacock feathers. The conical silk base is 2 feet long. Pink and orange trimmings. A striking form, especially when alternating with the more common kind.

4. Kauila spear 12 feet long, with carved end. Hulumanu of green peacock feathers arranged in globular form, 22 inches in diameter; base of feathers. Kamakamao was the name of this kahili. Trimmings orange.

5. Koa pole 10 feet long. Hulumanu 4 inches high, 22 inches in diameter; of small black and white feathers. Princess Pauahi. Purple and lavender trimmings.

6. Painted pole (to imitate tortoise-shell and ivory) 14 feet high. Hulumanu 34 inches high, 26 inches in diameter; of black and white feathers. It was in the possession of Queen Emma and was named Laielohelohe. Purple and white trimmings.

7. Painted pole 13 feet high. Hulumanu globular, 13 inches in diameter; of duck feathers dyed red. Blue, white and cherry trimmings.

8. Painted pole 14 feet high. Hulumanu globular, 15 inches in diameter; of soft grey and white feathers. It belonged to Queen Emma and bears the label,—"Kalelehoano he inoa no ia no ka Moiwahine Ema, o keia na kahili opuu i ukali i ko ka Moiwahine hoolewaia ana." Cherry and terra cotta trimmings.

9. Kaulahoanalani, a metal-sheathed pole 9½ feet high; the alternate sections to represent gold and silver. Hulumanu 40 inches high, 15 inches in diameter; of soft

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grey and white feathers in a close cylinder with red feather base. Given by the half-castes to the Prince of Hawaii, son of Kamehameha IV. Cherry and white trimmings.

10. Painted pole 14½ feet high. Hulumanu 15 inches high and 30 inches in diameter; of loose grey feathers mixed with the red tail feathers of the tropic-bird. The name was Kamakaalaneo. Cherry and lavender trimmings.

11. Kauila spear 10 feet long. Hulumanu 42 inches high and 18 inches in diameter; of peacock feathers. Blue and orange trimmings.

12. Painted pole 14½ feet high. Hulumanu 24 inches high, 30 inches in diameter; of dark fluffy ostrich (?) feathers. The inscription is,—"Kaleoaloha, he makana wale ia mai ka hulu; he inoa keia mawaena o ke alii a me kona haku kahili." Figured purple and plain orange base, purple and orange trimmings.

13. Ash pole 11 feet high. Hulumanu 30 inches high, 18 inches in diameter; of black oo feathers. "Kumaka he inoa ia o kona kupunawahine oia ka makuahine o Kamalalawalu moi o Maui." Buff and black trimmings.

14. Painted pole 14 feet high. Hulumanu 24 inches high, 18 inches in diameter; of black oo feathers.

15. Pole wound spirally with blue and white, 10 feet high. Hulumanu 30 inches high, 10 inches in diameter; of white feathers. Made by H. R. H. Liliuokalani for the Princess Pauahi's funeral. Pale blue trimmings.

16. Heavy kauila pole 14 feet high. Hulumanu 30 inches high, and 24 inches in diameter; of large feathers dyed red. "Leleoili he inoa keia no Kekelaokalani ko ka Moiwahine makuahine; he elua laua nei ma keia inoa." Orange and cherry trimmings.

17. Ash pole 10 feet high (cut down). Hulumanu 30 inches high, 26 inches in diameter; of iwa (Frigate-bird) feathers from the guano islands. H. R. H. Ruta Keelikolani. Cherry and orange trimmings.

18. Pole of inlaid native woods 13 feet high. Hulumanu 36 inches high, 34 inches in diameter; of tail feathers of the *Phaëthon rubricauda*. As there are but two feathers in the tail many hundred birds must have contributed to this kahili. Princess Pauahi. Cherry and white trimmings.

19. Tortoise-shell and ivory pole, slender and only 8 feet high. Hulumanu 24 inches high, 24 inches diameter; of yellow oo feathers; with its mate, No. 22, perhaps the most brilliant in the collection. H. R. H. Princess Victoria Kamamalu. Blue and yellow trimmings to a black feather base.

20. Kauila spear, turned, 12 feet long. Hulumanu 38 inches high, 36 inches in diameter; yellow oo feathers and red tail feathers of the tropic-bird; black feather base. As the tail feathers project 6–8 inches beyond the cylinder of oo feathers they are often neatly spliced to eke out the length. Black and orange trimmings.

21. Ash pole 12 feet high. Hulumanu 30 inches high, 26 inches in diameter; of large white feathers. Made for Mrs. Bishop's funeral. Light blue and white trimmings.

22. Tortoise-shell and ivory pole 12 feet high. Hulumanu 38 inches high and 36 inches in diameter; of yellow oo and the red tail feathers of the tropic bird; black feather base. Named Malulani. Mate to No. 20. Black and orange trimmings.

23. Pole of native inlaid woods 13 feet high. Hulumanu 36 inches high, 34 inches in diameter; of the red tail feathers of the tropic-bird. Mate to No. 18. Cherry and white trimmings.

24. Tortoise-shell and human bone pole 7 feet high. There are 12 pieces of bone representing that number of chiefs of renown, and the humu or principal bone is the left shin bone of Kaneoneo, chief of Kauai. Hulumanu 24 inches high and 12 inches in diameter; grey, white-tipped feathers of the koae; black feather base. Black and white trimmings. See Fig. 3, p. 7.

25. Stained wood pole 14 feet high. Hulumanu 30 inches high and 24 inches in diameter; of large feathers dyed red. Mate to No. 16.

26. Tortoise-shell pole 9½ feet high. Hulumanu very old, 24 inches high, 12 inches in diameter; of red and yellow feathers (oo and iiwi), and black base. Black and orange trimmings.

27. Painted pole 14 feet high. Hulumanu 36 inches high, 22 inches in diameter; of black oo feathers. "Kekuaipoiwa he inoa keia o ke kupunawahine oia ka makuahine o Kamehameha a me Keliimaikai."

28. Ash pole 11 feet high. Hulumanu 36 inches high, 30 inches in diameter; of peacock feathers. Princess Pauahi. Pink and yellow trimmings.

29. Painted pole 14½ feet high. Hulumanu 15 inches high and 30 inches in diameter; of loose grey feathers with red tail feathers of the tropic-bird. Mate to No. 10.

30. Tortoise-shell and ivory pole 9½ feet high. Hulumanu 50 inches high, 22 inches in diameter; of black ostrich feathers, grey and white tropic-bird base. Black and white trimmings.

31. Painted pole 14 feet high. Hulumanu 12 inches high, 24 inches in diameter; of fluffy ostrich feathers. Mate to No. 12.

32. Tortoise-shell and ivory pole 10 feet high. Hulumanu 27 inches high, 12 inches in diameter; of red apapane feathers with base of grey and white tropic-bird feathers. Cherry and white trimmings.

33. Painted pole 14 feet high. Hulumanu 10 inches high, 12 inches in diameter; grey and white feathers in globular form. Mate to No. 8.

34. Koa pole 11 feet high. Hulumanu in globular form 18 inches in diameter; of duck feathers dyed red. Light blue and white trimmings.

35. Painted pole 14 feet high. Hulumanu 28 inches high, 24 inches in diameter; of grey tropic-bird and green-black iwa feathers. "Keaka he inoa keia no kona kupuna a o ka hooholo loa ana o Keakamaha, a ua hea ia i keia kahili." Purple and white trimmings.

36. Koa pole, turned, 10 feet high. Hulumanu 6 inches high, 24 inches in

diameter; of small stiff black and white feathers. Princess Pauahi. Pale blue, purple and white trimmings.

37. Painted pole 14 feet high, with the imposing name Kalanikaumakamana. Hulumanu 15 inches high and 30 inches in diameter; of blue peacock feathers. Purple and yellow trimmings.

FIG. 15. KAHILI OF SUGAR CANE.

38. Koa pole, turned, 10 feet high. Hulumanu 8 inches high, 33 inches in diameter; of peacock feathers. Pink silk base, cherry and yellow trimmings.

39. Painted pole 13 feet high. Hulumanu 36 inches high, 24 inches in diameter; of black iwa feathers. "Kawao he inoa ia o kekahi kupuna ona; oia ke alii i ana maia i na makaainana kona kupapau a puni na moku o Maui; he alii aloha oia i na makaainana, a he aloha na makaainana iaia." Orange and black trimmings.

40–43. Kauila poles, 9½ feet high. Hulumanu 24 inches high and wide; of duck feathers dyed red. These four kahilis are inscribed as follows: "Pilialoha o na kahili pili eha keia ma ka aoao o ka pahu o Kekelaokalani i kona hoolewa ia ana, a oia no na pili o ka pahu o ko ka Moiwahine hoolewa ia ana." Cherry ribbons are attached. From the inscription it is seen that these four kahilis of dyed red feathers which were imported in quantity for hat ornaments, stood at the four corners of the stand on which reposed the remains of the mother of Queen Emma, Fanny Young. And when Emma, the grand-daughter of John Young, an English seaman and friend of Kamehameha I., adopted daughter of Dr. T. C. B. Rooke an English physician, wife of Alexander Liholiho (Kamehameha IV.), in turn was gathered to her ancestors, these four emblems of royalty,—and also of the foreigh element so interwoven in her life, were held by bearers over her mortal remains as they reposed in state in the old Kawaiahao church.

That kahilis were not always made with feathers is shown by the interesting pair in the Bishop Museum which were presented to Queen Emma January 2, 1883, as a birthday offering from the women of Wailuku, Maui. Fig. 15.

44–45. Poles of plain wood 12 feet high. The body of irregular form, made from the tips of sugar cane. See the one on the extreme right in the group of kahilis. Fig. 8, p. 15.

The tops of these interesting kahilis are shown more clearly in Fig. 15, where they remind one of the results of topiarian art seen formerly in old English gardens. The

measurements given are approximate, as the kahilis are enclosed in sealed cases, but they are nearly correct. Notice is taken of the unornamental trimmings, but these are not the same the kahilis wore at their last public appearance, for they were redecorated by native women immediately before they were brought to their present cases and the Director is not responsible for the strange effects presented.

A kahili handle [B. M. 117] is shown in Fig. 3. It is made of tortoise-shell and human bone (those of Kaneoneo, Kalanikupule, Kaiana and other chiefs who perished in the battle of Nuuanu in 1795), was given by Paki to Gorham D. Gilman many years ago, and by him to the Bishop Museum. Many other handles of tortoise-shell and ivory are in the Museum collection and some of them are doubtless handles of those kahilis described by the Rev. C. S. Stewart in the account of Kamamalu's pageant just quoted.

No attempt is made to describe the many small kahilis in this Museum; specimens are found in most museums; and here, while they are in great number and variety, and often of considerable beauty, they are generally quite modern and made of foreign feathers. Sufficient illustration is given in Figs. 8 and 16, and Plate IV.

FIG. 16. SMALL KAHILIS.

FEATHER LEIS.

A *lei* was a very primitive form of personal decoration. Among the Hawaiians the favorite form was a necklace of the fragrant fruits of the screw pine,—the *leihala* "he leihala oe ma ka ai o ka poe naauao—thou art a hala necklace about the neck of the wise," well expressed the native estimation of this ornament. When made of feathers the name could hardly be translated necklace, for the lei of feathers was as often worn in the hair and about the head as about the neck: or the longer ones were thrown over the shoulder precisely as the long strings of flowers called lei at the present day are usually worn. It is best then to adopt the Hawaiian word without "doing it into English."

FIG. 17. THE GROWING END OF A LEI.

No feather work required less labor or skill than tying feathers around a core (usually of several strings of oloná or, in modern times, of cotton or woolen cord), but unless the work was thoroughly done there was danger of dissolution, and in case the lei came apart in windy weather the constituent feathers might be harder to retrieve than were the gold beads of our great-grandmothers when the retaining string accidentally parted.

The illustration, Fig. 17, will show how the feathers were tied (*haku*), and while the result was rather stiff, there was ample opportunity for display of taste in the arrangement of feathers both in colors and size. The long feathers, such as were used in cloaks and capes were sometimes used, but generally the smaller feathers were reserved for this purpose. Large feathers made a very hot ornament; several strands of a smaller diameter were cooler. When not in use the joint of a bambu made a convenient and safe receptacle. Leis of mamo and oo are highly valued at the present day. A superb one of mamo, an heirloom of the Kamehamehas [B. M. No. 2800] is valued at $1000, and another of oo quite as large [B. M. No. 2801] is believed to be worth $800. Small ones of oo not more than three-quarters of an inch in diameter and long enough to go around the neck (18 to 20 inches long) are now valued at more than $200. Of these smaller ones the leis of malvaceous flowers (*Sida fallax*) strung and sold in the streets of Honolulu are, so far as color goes, a very good imitation.

The flat bands of peacock or pheasant, or even of dyed feathers, are of course modern, often poorly made by sewing the feathers to a strip of cotton cloth, and used by natives and others for hat bands.

The true feather leis are generally of uniform cylindrical section and either monochromatic (especially in the case of the more costly feathers) or made up of alternating bands or spirals of mixed colors. In some cases leis have longer feathers inserted at regular intervals giving a pleasing variety of form. Figs. 18 and 19 will show some of the leis in this Museum.

FIG. 18. HAWAIIAN FEATHER LEIS.

LIST OF FEATHER LEIS IN THE BISHOP MUSEUM.

[The numbers are those the specimens bear in the Museum Catalogue.]

2800. Mamo feathers of the choicest quality; made from three ancient leis belonging to the Kamehameha family; 3 inches in diameter, 24 inches long.

2801. Oo feathers, large and of brilliant yellow. While the property of the Government it was sent to an exposition in Paris and there ruined by the upsetting of a bottle of ink; the stains cannot be removed by any ordinary washing. This lei is with the preceding the largest I have seen either in museums or private hands; 24 inches long.

2802. Mamo under feathers, medium size, downy; 22 inches long.

2803. Mamo of even size; 24 inches long.

2804. Mamo, small; three-quarters of an inch by 20 inches long.

2805. Mamo, medium size with long narrow inserts; 22 inches long.

2806. Mamo, similar to the last; 25 inches long.

2807. Mamo, of medium size; 21 inches long.

2808. Apparently dyed to imitate mamo; 18 inches long.

2809. Mamo, close and stiff, few long exserts; 19 inches long.

2810. Mamo, with three short spirals of black oo and apapane; very elegant; 21 inches long.

2811. Mamo and iiwi, narrow spiral; 26 inches long.

2812. Oo and apapane in narrow spirals; 23 inches long.

2813. Mamo and iiwi, three sections of each, medium size; 19 inches long.

2814. Oo and apapane, four sections each; 21 inches long.

2815. Mamo and ou, six sections each, orange and dark green; 17 inches long.

2816. Mamo and black oo, five sections each, with long exserts, elegant; 24 inches long.

2817. Oo, long feathers; 20 inches long.

2818. Oo, mate to the last; 19 inches long.

2819. Oo and trimmed green feathers (?), three sections of each; 25 inches long.

2820. Like the last; 23 inches long.

2821. Yellow, dyed, with long crimson exserts, medium size; 24 inches long.

2822. Mamo and ou, three sections of each; 23 inches long.

2823. Mamo and oo, three sections each; 24 inches long.

2824. Oo and ou (pauku), three sections of each; 25 inches long.

2825. Mate to the last, but 23 inches long.

2826. In sections arranged mamo, ou, mamo, apapane, mamo, ou; 24 inches long.

2827. Oo and apapane, three sections each; 19 inches long.

2828. Oo and iiwi, three sections each; 17 inches long.

2829. Mate to the last, but 20 inches long.

2830. Oo and iiwi; 23 inches long.

2831. Mamo and iiwi, fifteen sections each; 24 inches long.

2832. Mamo and iiwi, sixteen sections each; 23 inches long.

2833. Oo and iiwi, sixteen sections each; 24 inches long.

2834. Oo and apapane, four sections each, very small and stiff; 21 inches long.

2835. Mate to the last, but 23 inches long.

2836. Three crimson and three green (dyed?) sections, long open feathers; 23 inches long.

2837. Three green, two crimson sections (unfinished), mate to the last; 15 inches long.

6727. Oo and iiwi, three sections; 24 inches long.

6728. Mamo, long open feathers with a few tinged with black; 23 inches long.
6729. Mamo and apapane, four sections each with long exserts; 21 inches long.

It will be noticed in this list that leis are often made in pairs, but one slightly longer than the other, the longer one being twisted around the other when worn in the hair.

FIG. 19. HAWAIIAN FEATHER LEIS.

TEMPLE ORACLE: ANUU.

A most interesting relic of Captain Cook's visit to Kealakekua and his deification there is preserved with other objects from that voyage in the Hofmuseum at Vienna, where Dr. Heger kindly allowed me to examine it. Cook, it will be remembered, was regarded by the Hawaiians as superhuman and the apokatastasis of Lono, a deified chief of former days. The account of his worship is given at length in Cook's Voyages, and the rather nauseating details need not be repeated here. The heiau or temple in which the Cook apotheosis took place is still extant, although ruinous, but the frail edifice that in outer appearance took the place of a church steeple has of course disappeared; and although I have often searched on this and other heiaus for traces of its location the general surface of all these is now so disturbed that no signs remain. Fortunately Cook gives some details both as to structure and appearance and his account of the first landing on Kauai may be quoted:

"As we ranged down the coast from the East, in the ships, we had observed at every village one or more elevated white objects, like pyramids or rather obelisks: and one of these which I guessed to be at least fifty feet high, was very conspicuous from the ships' anchoring station, and seemed to be at no great distance up this valley [Waimea]. To have a nearer inspection of it was the principal object of my walk. Our guide perfectly understood that we wished to be conducted to it, but it happened to be so placed that we could not get at it, being separated from us by the pool of water. However there being another of the same kind within our reach about half a mile off, upon

our side of the valley, we set out to visit that. The moment we got to it we saw that it stood in a burying ground or morai: the resemblance of which in many respects to those we were so well acquainted with at other islands in this ocean, and particularly Otaheite [Tahiti], could not but strike us, and we also soon found that the several parts that compose it were called by the same names. It was an oblong space, of considerable extent, surrounded by a wall of stone about four feet high. The space enclosed was loosely paved with smaller stones; and at one end of it stood what I called the pyramid, but in the language of the island, is named *hananaoo* [*he anuu*], which appeared evidently to be an exact model of the larger one observed by us from the ships. It was about four feet square at the base and about twenty feet high. The four sides were composed of small poles interwoven with twigs and branches, thus forming an indifferent wickerwork hollow or open within from bottom to top. It seemed to be in rather a ruinous state, but there were sufficient remaining marks to show that it had originally been covered with a thin light gray cloth [kapa] which these people, it would seem, consecrate to religious purposes; as we could see a good deal of it hanging in different parts of the morai, and some of it had been forced upon me when I first landed. On each side of the pyramid were long pieces of wickerwork."[18]

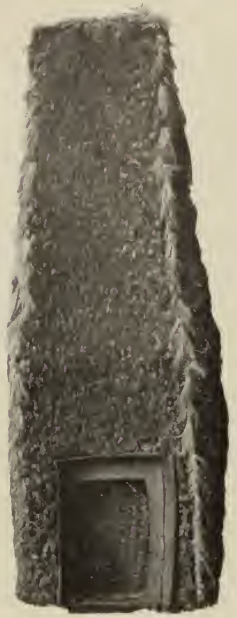


FIG. 20. MODEL OF AN ANUU.

This obelisk-like structure was an important part of all large heiaus, although not found in small private temples dedicated to personal gods, and was generally built of bambu to a height of twenty feet or more and covered with kapa. Its plan was rectangle but not a square. A single door in one of the longer sides, closed with a curtain, admitted the priest or chief to the interior where the voice of the god of the temple (luakini) was supposed to be audible. Cook entered one of these and with the priest climbed some distance up the frail staging. The priests of Cook's heiau (at Kealakekua on Hawaii) were well-to-do and influential men, were his friends to the last, although he destroyed their houses and goods and wantonly pillaged the temple,—in his desire for firewood removing the sacred fence,—and it is probable that they had made for him this unique model of the abode of the god-head. We have no other history of this model before it arrived in Europe. It was sold with other of the curiosities brought home by the expedition and passed to Austria, finally finding a home in the beautiful Hofmuseum.

It is neatly made of basket work covered with red feathers of the iiwi and trimmed on the vertical edges with the yellow oo. The doorway on one of the wider sides is cased with tortoise-shell to which time has given the coloration of rusty iron. The total height is twenty-three and a half inches. In the picture given by Cook's artist, Wäber, of a temple on Kauai the frame of a similar structure is shown. As the covering was very perishable, it is probable that it was renewed whenever the oracle was consulted, generally at the time of human sacrifices. With the Hawaiian collection at Vienna is a low-crowned, broad-brimmed hat of European form, once covered with feathers,

[18] *Cook's Third Voyage*, 1784: II., 200.

KUKAILIMOKU.

FIG. 21. KUKAILIMOKU.

THE Polynesian trinity of Kane, Ku and Lono, worshipped with various attributes and together or individually, developed on the Hawaiian Group a number of variations from the Polynesian originals (as indeed was the case elsewhere), and from Ku was derived (not descended) the war-like deity especially honored by the great Umi,[19] and later by Kamehameha who in other things as in parity of religion resembled his renowned predecessor. One recalls with Mr. Ellis[20] that Taire [Kaili] was a famous war god of Tahiti. Kuakimotumotu is the Maori name of a cluster of stars placed on the breast of Rangi [Lani, the heavens] by his son Tane [Kane]. Kamehameha was a religious man and from his war-like youth to the last scenes in his very active life Kukailimoku was the god to whom due rites were always paid. Hence it is not surprising that a number of effigies of this god, made in the most costly way known to the Hawaiians,—of feather work—should have survived the general destruction of idols after the accession of Liholiho.

It can hardly be out of place to trace briefly the conquest of the Group since Kukailimoku was considered the directing deity. On the death of Kalaniopuu, King of Hawaii at the time of Cook's visit, the kingdom was left to Kiwalaó, his son by Kalola, and to his foster son Kamehameha jointly, although the son was to be moi in chief. This was at the beginning of 1782 and before the year was half gone Kamehameha had slain his foster brother in the battle of Mokuohai. When Cook landed Kalaniopuu was king of all Hawaii and of East Maui, Kahekili of West Maui, Kumakoa of Molokai, Keliiaa of Lanai, Kahahana of Oahu, and Keawe of Kauai. By the death of Kiwalaó Kamehameha became nominal king of Hawaii, but by this time Kahekili had extended his power all over Maui, Lanai, Molokai and Oahu, and his brother Kaeo was king of Kauai. All this change was not effected without great loss of life, and part of the great decrease of population noticed by Vancouver in the fourteen years since his visit as sub-officer of Cook was due to these wars, which if not always very bloody certainly at times kept the average a high one. After the conquest of Oahu Kahekili avenged a conspiracy against his rule by so bloody a punishment that the Ka-po-luku or night of slaughter is said to have choked with the bodies of the slain the stream of Niuhelewai, just west of Honolulu; and at Moanalua a house was built of the bones of the victims. Another terrible slaughter was at the hill of Kauwiki in Hana, East Maui, the result of which was to make Kahekili master of all Maui.

When Kamehameha heard of the capture of East Maui he at once prepared to reconquer it and collected a considerable fleet of canoes at Kamilo in sight of the oppo-

[19] Umi was the son of Liloa, King of Hawaii. For his romantic story see *Récits d'un Vieux Sauvage pour servir à l'histoire ancienne de Hawaii, par Jules Remy;* or a translation of the same work entitled *Contributions of a venerable savage to the ancient history of the Hawaiian Islands; Boston, 1868:* by the present author.

[20] *Polynesian Researches*, I., 276.

site shore and under the shadow of Haleakala, the "House of the Sun," that vast volcano that forms East Maui. To the invader Kahekili sent his younger brother Alapai with this remarkable message: "Say to him 'wait until the black kapa [shroud] cover me and my funeral rites shall be performed then come and receive your kingdom without the peril of war'—for indeed he is my son and from me he received his name after that of my elder brother."[21]

FIG. 22.

Even Hawaii was not to become one kingdom without many a struggle. Keawemauhili, uncle of Kiwalaó, had been the chief adviser in the course which led to the disaffection and death of his nephew, and after that event he held court in the district of Hilo, while Keouakuahuula, half-brother of Kiwalaó, ruled Kau, both disputing the authority of Kamehameha. A long and bloody war resulted in the submission of the king of Hilo who assisted Kamehameha in his attack on Kahekili, a proceeding which roused the ire of Keoua who immediately marched against his former ally and killed him in the battle of Alae. In the year 1790 Kamehameha invaded Maui and defeated Kalanikupule, son of Kahekili with great slaughter in the battle of Iao. While this was going on in Maui, Keoua, hot with the victory over Keawemauhili, marched into the district of Hamakua, Kamehameha's territory. This hastened the return of Kamehameha and after several battles, in which gunpowder was used on both sides, Keoua retreated to Hilo. While marching thence to renew the contest his army passing by the volcano of Kilauea was partly destroyed by the last explosive eruption recorded from that crater.[22]

FIG. 23.

[21] It is generally believed that Keouakalanikupuapaikalaninui, nephew of Alapainui, was the father of Kamehameha, but of this no man can know. The practice of adoption still farther complicated genealogies.

[22] For a full account of that eruption and the destruction of Keoua's forces see *Notes on the Volcanoes of the Hawaiian Islands: With a History of their various Eruptions.* By William T. Brigham. Boston, 1868, in the *Memoirs of the Boston Society of Natural History*, I., 404.

In the meantime Kamehameha was residing at Kawaihae and a priestly oracle had declared that a temple built on the hill Puuokohala in that place would avert the perils of war and insure the final conquest of the group. The king built the heiau called from the name of the hill, and as each part was finished bathed it with the blood of many human sacrifices offered to Kukailimoku.[23] From the dedication of this heiau his star was in the ascendant.

FIG. 25.

Kahekili and his brother Keawe from Kauai fought the naval battle of Kepuwahaulaula off the coast of Hamakua, near Waimanu, and were decisively routed by Kamehameha. The aged Kahekili retreated to Oahu where he died in July, 1794, leaving the remains of his kingdom to his son Kalanikupule. Before the end of 1791 Keoua Kuahuula was treacherously slain at Kawaihae by Keeaumokupapaiaaheahe and his body offered on the altar of Puukohala to Kukailimoku. After more than nine years of almost constant warfare Kamehameha was at last in fact king of Hawaii.

FIG. 24.

In the spring of 1795 Kamehameha invaded Oahu and in the battle of Nuuanu defeated Kalanikupule and his allies: the king fled to the mountains but was captured and his body offered to Kukailimoku. Kaiana, who had attained some prominence by a voyage to China with Captain Meares, and who had deserted Kamehameha while on this expedition to Oahu, was also slain, and the bones of these two warriors are believed to be among those decorating the kahili handles now in the Bishop Museum. Fig. 3, p. 7. In 1800 Kaumualii, king of Kauai, came to Kamehameha at Waikiki and

[23] For a good account of the building of this last great temple of the old worship, and the same method was always used, so far as we are informed, see *An Account of the Polynesian Race, its origin and migrations, and the Ancient History of the Hawaiian people to the times of Kamehameha I.* By Abraham Fornander. London, 1880. II., 327.

arranged for the posthumous cession of his kingdom, and thus the sovereignty of the whole group came to the foster son of Kalaniopuu. After suppressing an insurrection on Hawaii peace came at last to the chief, and he devoted his energies to promoting the comfort of his people: he was also friendly to foreigners and protected their commerce. Among his orders was one to the bird-catchers: "When you take a bird do not strangle it, but having plucked the few feathers for which it was sought, set it free that others may grow in their place." They inquired, "Who will possess the bird set free? You are an old man." He added, "My sons will possess the birds hereafter."[24]

FIG. 26.

As death drew near and the priests could not heal the increasing infirmity of the king, a special house was built for Kukailimoku at Kailua, on Hawaii, where the king was living at the time, and human sacrifices were proposed, but the dying king declared, "The men are sacred to the king" (his son Liholiho). And so the head of network covered with red feathers which had been his deity, and the object of all his prayers and offering, was held to still as Kamehameha went to his grave. There is little doubt that the image once in the cabinet of the American Board of Commissioners for Foreign Missions in Boston, and now in the Bishop Museum [No. 7855] was the particular one to which the dying king turned for unavailing help. Certainly those carried away by Cook's officers and by Vancouver, and now in London and Vienna could not have been, and it is improbable that the idol of the founder of the family would have been destroyed in the general destruction of the temples and gods in the beginning of the reign of Liholiho.

And how is it that we have still extant a number of these feather-covered heads of varied form and more or less repulsive features? I do not know that there are more than those now stored in the museums of Vienna, London and Honolulu, but it is quite possible that others were hidden in caves at the time of the overthrow of the ancient Hawaiian religious system, as tradition claims. It must be remembered that although to the present generation Kukailimoku is known as Kamehameha's war-god, the deity had been the object of an ancient cult,[25] and many images may have been made in various parts of Hawaii, and the process of manufacture, as will be seen below, lent

[24] *History of the Sandwich Islands.* By Sheldon Dibble. Lahainaluna, 1849: p. 75.

[25] Kukaili-moku in Hawaiian means Ku that seizes the islands. Many authorities claim that this god idea was not anterior to the time of Umi, and was naturally adopted by the ambitious young Kamehameha as a suitable promotor of his designs.

itself readily to individual variation. How did Cook and Vancouver obtain possession of these images? In Cook's case it is not improbable that his supposed divinity would influence the aged king Kalaniopuu to present an image of a brother god; or it is not at all inconsistent with known facts that the image may have been stolen, for the morality of those times seemed to permit "the spoiling of the Egyptians" while abusing the latter as arrant thieves. This image, now at Vienna, is certainly the most kindly looking of its congeners, not at all war-like or repulsive.

When Vancouver returned to Hawaii Kalaniopuu had gone to his long rest and the young Kamehameha was reigning over the portion of the island at which he touched, and the wily king may have been quite willing to have rival images well out of the way; and certainly after Vancouver's visit no more of these god-heads appeared, while the particular one entrusted by the dying Kalaniopuu to his foster son and successor in the priestly office was more assiduously worshipped than ever. Kamehameha's god was removed from vulgar sight soon after Liholiho's defiance to the priesthood and the kapu, and from the cave where it was hidden it only emerged to go to the cabinet of the American Board of Commissioners for foreign Missions. It is unfortunate that so little is known of the personality of these Hawaiian deities, but so great was the shame for all these native customs instilled into the minds of the early converts by the American missionaries that it was almost impossible, even a generation ago, to get details of worship or ritual from Hawaiians,—they had made a business of forgetting; it was "*no mi ricordo*" to all questions in that direction. I have frequently conversed with old Hawaiians, both on Hawaii and on Molokai, who had been familiar with the rites of the ancient cult, but they always showed restraint when speaking of them. They described the processions and positions of priests and idols, but passed over the human sacrifices briefly.

FIG. 27.

The structure of these peculiar images is simple. A wickerwork, neatly made of the long and very durable aërial roots of the ie-ie (*Freycinetia arborea*) in such a way as to show the general form and features, is strongly braced by hoops or ribs within, and then covered with a tightly fitting net of olonâ to which feathers were attached, as in the feather cloaks which will be described later. Red iiwi was the basis to which yellow and black oo was added for embellishment or to demark features. In some cases human

hair crowned the head, in others the mahiole or crest. The eyes were of pearl shell, and in those in the Bishop Museum are attached in two ways by carved knobs of dark wood representing pupils. Fig. 29. In one (A) the stem of the knob is perforated by conical holes whose apices meet, and through the hole thus formed a cord of coconut fibre makes fast the whole pseudo optical device. In the other (B) the end of the stem is left somewhat larger than the rest to hold in a cord of sinnet. One or the other of these methods prevail, I believe in all cases, except the one called Vancouver's, Fig. 24, where there is no pupil. The teeth were those of dogs saved from the priestly feasts. Ears were represented by small patches of black or yellow, sometimes by both colors united.

FIG. 28.

These gods were carried in battle on kauila poles, most of them having no other sufficient support, and being also too small to be placed over the head of a priest, as has been suggested.[26] An inspection of the illustrations will make this plain.

The details of the worship, so far as they are known, need not be entered into here; but it may be stated that human sacrifices were a sad adjunct to all important rites. Many hundred victims are reported, although the true number cannot now be determined. I am inclined to connect with the worship of Kukailimoku the two curious mats now in the British Museum and shown in Pl. VI. I cannot claim any satisfactory authority for the opinion, but I have endeavored to find some use for these elaborate mat-like objects, on the supposition that they are of Hawaiian origin, and cannot find that any of the suggested uses are allowable, whether dress, ornament or armor, standard or insignia. They are flat, stiff, not very solidly bound together, and the patterns quite unlike those used in the feather cloaks: there are, moreover, no signs of attaching cords or braids by which they might be joined to other objects. Now it was the custom in worship to place the image of a god, unless of too large size, on a mat of pandanus covered with red kapa, and on the same mat the offerings were made. This custom has been retained to the present day in the poor remnants of heathen worship that appear sporadically among the people. We have in the

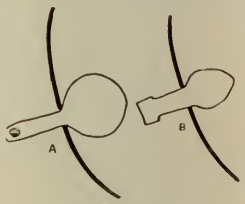
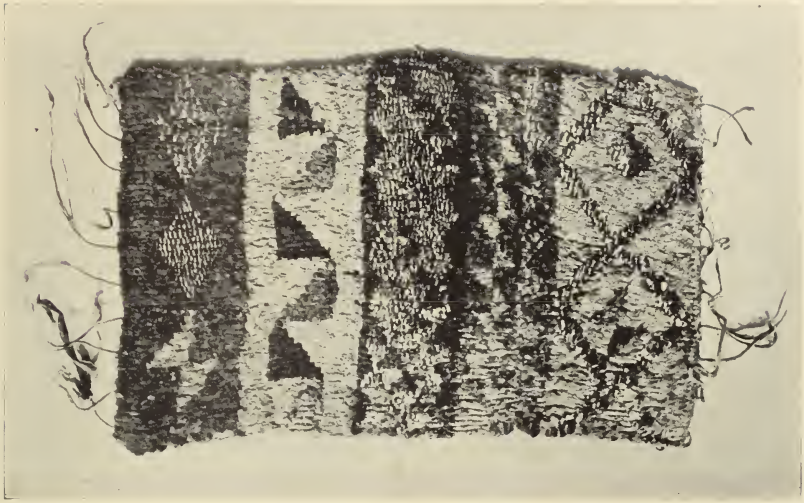
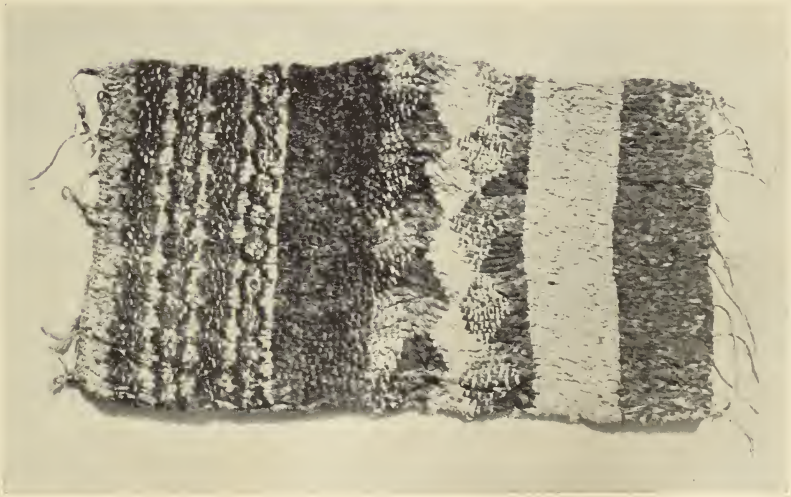


FIG. 29.

[26] In a recent publication on Hawaiian feather work it has been stated that the feather-covered heads are "dancing masks." I do not know any authority for the statement. The Hawaiian dances were not such as would require masks of any kind, least of all those with repulsive features. The heads in question could not have been used for any such purpose.





FEATHER MATS IN THE BRITISH MUSEUM.

Bishop Museum all the paraphernalia of an offering to a rude stone god, and the mat is covered with Turkey-red cotton, on one end of which the god stands flanked by a bottle of whiskey and one of gin, while offerings of awa root with fern and dracæna leaves are before him, and intermingled are various ancient relics to bring to the modern *kahuna* all the influence or *mana* of the ancient days. Is it unreasonable to suppose that a god, distinguished by the material always used in his construction, should be placed on a mat of the same costly feather work, either when deposited in the sanctuary or when used as the object of prayers and supplications? Until I can see some better use for these mats I must be allowed to appropriate them to the worship of Kukailimoku.

The two mats are made of very short red, yellow and black feathers attached to rods which are bound together not unlike the structure of some of the helmets. The ornamentation is in transverse bands of various widths, either plain or elaborately figured as may best be seen in the photographs which Mr. H. Oldland, of the British Museum has kindly made for me. The loose cords attached rather irregularly to each end are not of sufficient strength to be used as fastenings. The length of the larger one is 22½ inches, the breadth 14½ inches; while the other is 22 inches long and 12 inches wide. The design seems much more Mexican than Hawaiian.

LIST OF KUKAILIMOKU.

1. First I place the probable god of Kamehameha. This is 27 inches high over all, while the crest is 4½ inches, and the diameter of the base of neck 9 inches; weight, 3 lbs. 1 oz. The frame is a compact basket work of ie-ie roots made in one piece and strengthened by four hoops. This is closely covered with a net of oloná, to which are attached red feathers of the iiwi, except on the top of the crest and the base of the neck, which are yellow oo, and the eyebrows, nostrils and two small square spots two inches behind the eyes (intended to mark ears), which are black oo. It is in good preservation except at the base of the neck. The dog teeth number 94,—49 in the upper jaw and 45 in the lower; the open space between is filled by a red feather tongue. The teeth are broken at the base and bound in place by a firm cord about the middle, but the points are intact. This head was hidden in a cave in Kona for many years, and at last as its hold on the superstition of its kahu or keeper weakened under the influence of the new religion, it was brought as an offering to the missionary of the station, and through him transferred in 1850 to the museum of the American Board of Commissioners for Foreign Missions in Boston: from this collection it came to the Bishop Museum by purchase. The eyes are thick pieces of pearl shell pierced through the middle where a round knob of black wood is inserted in the manner shown in Fig. 29, B. Fig. 22, p. 32.

2. A smaller head, shown in Fig. 21, which was engraved from a photograph taken by the author in 1865 when the idol was in the cabinet of Oahu College at

Punahou. It was then in fair condition, but now is greatly dilapidated. The height is 22 inches. Instead of a crest there is a wig of human hair of a reddish tone, and the mahiole is long and curly. The substructure is of the usual form and material, and the oloná net is now much torn and loosened from the wicker work; while the feathers, which were originally red, have mostly disappeared. The eyebrows were black and the base of the neck yellow. Eyes as in the previous description, but the pupil fastened in in the way shown in Fig. 29, A. There are 74 dog teeth, 40 in the upper and 34 in the lower jaw; these are all filed at the points, or perhaps worn. The base is broken and without trace of feathers. Given to the Bishop Museum by the trustees of Oahu College.

FIG. 30.

3. A head originally in the Cook collection, now in the kairserlich-königlich naturhistorische Hofmuseum at Vienna. Of all known Kukailimoku this has the most benignant expression, if such a quality can be predicated of an object so removed from correct human form. It is in good order and quite like No. 1 in construction. Red, with yellow trimmings and black eyebrows. Fig. 23.

4. A curious variation, Fig. 24, originally in the collection of Mr. Geo. Goodman Hewitt, surgeon's first mate on Vancouver's ship. It remained in the possession of his family until 1890, when the collection of which it was a part was purchased by the late Sir A. Wollaston Franks, and by him presented to the British Museum. The frame is 39 inches high, covered with neatly-fitting oloná net, to which are attached in the usual way red iiwi for the principal covering, the crest and base of neck being of the usual yellow oo. A yellow and black square marks the place for the ears, and there is a narrow black line of oo on each side of the curious projection beneath the crest. The right eye alone remains, a crescent of pearl shell not perforated as in all the other examples, and so having no black pupil, but now cracked across the middle. The teeth are from dogs, and there is a very prominent "Adam's apple" on the long neck. Mr. Dalton, of the British Museum, has given a colored figure of this curious variety.[27]

[27] *Notes on an Ethnographical collection from the West Coast of North America (more especially California), Hawaii and Tahiti, formed during the Voyage of Captain Vancouver, 1790–1795, and now in the British Museum.* By O. M. Dalton *Archives Internationales D'Ethnographie*, X., Pl. XVI.

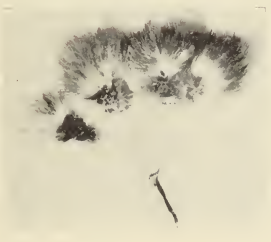
5. Head with human hair braided in the centre of the forehead. Red, with broad, yellow base to the short neck. As may be seen in Fig. 26, it has a very expressive countenance. Height, 24 inches. The eyes have very large pupils of wood. British Museum.

6. Image with low forehead and very prominent black eyebrows; base of neck, as usual, yellow. Height, 32 inches. Eyes very large, with wooden knobs; the pearl-shell of the right eye is broken through the middle. British Museum. Fig. 25.

7. Very long, slim neck, adding greatly to the height (41 inches), and giving a snake-like physiognomy. Yellow covers the crest and sides, extending to the neck. British Museum. Fig. 28.

8. Long neck and extensive crest. Great development of the head immediately under the crest accompanied by an atrophy of the lower portion. The eyes are long and narrow pearl-shells, the right one in two portions. Covering mainly of red. From the London Missionary Society; deposited in the British Museum. Fig. 27.

9. To these may be added the one figured in Cook's Voyages, which differs from any of the others in the hollow head and horizontal eye. It is not known what became of this. It resembles No. 4. Fig. 30.



MAHIOLE OR HELMETS.

In every day life the ancient Hawaiian trusted to the protection of his thick, coarse hair and wore no hat. When the conch-shell trumpet called to battle, however, the chiefs donned a head-covering both ornamental and useful. While it was firm and thick enough to resist a severe blow, it was remarkable for beauty of form. So graceful were its lines that writers have likened it to the helmets of the Greeks and wondered at the connection. Did the Hawaiians borrow the form from the Spaniards or other Europeans? To this we must answer decidedly no. Neither Spaniards nor other Europeans wore Greek helmets at the time when intercourse would have been possible; nor is it probable that any of these voyagers knew anything about Greek helmets. It would be more reasonable to look in the opposite direction, to New Guinea, where the forms of head-covering varied greatly it is true, but often presented a form far more analagous to the Hawaiian mahiole than anything we find on Greek medals, coins or sculptures. Figure 31 will show the connection. It came from the northern coast of New Ireland [B. M 1664], a region where many Polyuesian colonies are found. Dr. von Luschan has figured another from the same locality in his interesting essay on the influence of foreign art on African productions.[28] Indeed caps with crests are common enough all over the world, but the old Hawaiian had another excuse for the form of his head covering. It was a custom to cut the hair close at the sides of the head leaving a ridge of stiff, erect hair, like a mane on the top of the scalp, and this mane-like ridge was called *mahiole*, the same name that was given to a helmet. Originally this personal decoration was a mark of rank, but like all such exclusive tokens was in course of time seized by the aspiring democracy. At the period when feather helmets were in vogue the mahiole was a token of chieftainship, and if covered by any cap, the latter would repeat the token. Hence the skullcap was supplemented by a ridge which often, as will be seen in the illustrations, became an imposing crest. Cook and his companions were much impressed by the beauty of this helmet and the accompanying feather cloak; the picture given in his

FIG. 31.

[28] *Fremder Einfluss in Afrika.* Felix von Luschan, *aus Westermans Illustrierten Deutschen Monatsheften, September, 1898.*

Voyages, Fig. 32, shows well a good specimen, which, by the way, closely resembles one now in the British Museum.

The structure was in general of wicker work made of ie-ie or other material, often beautifully plaited, as will be seen in the illustrations given. Over this was neatly fitted a net of oloná to which feathers were attached, usually red with crest of yellow and lines of black or green. In many of the helmets that have survived this

FIG. 32. HAWAIIAN WARRIOR, COOK'S VOYAGE.

net has gone as well as the feathers, and no traces are left of the once splendid covering. The remaining frame is so well made in many instances that I was once persuaded that the specimens in question were never intended to be covered with feathers, but I am now convinced that all were covered with feathers or human hair. In some cases the crest is partly detached from the cap and held in place by spurs; and in several the crest has been so modified that only a row of knobs remains: several of this latter form are in European museums, but none have the feathers left; so I am unable to verify my opinion that these knobs were really the base or support of feather plumes. It is

remarkable that so many helmets remain, as they were not so easily preserved or hidden from an enemy as were the feather cloaks, but it will be seen by the following list that many are still preserved in museums, while doubtless some few are still in private hands.

LIST OF HELMETS OR MAHIOLE.

1. Mahiole of Kaumualii, King of Kauai, who died May 26, 1822. This is the only helmet whose former owner is definitely known, and it is in most perfect preservation, in fact it is precisely in the same condition as when last worn. It was given, with two feather capes (Nos. 14 and 78 of the list) to the Rev. Samuel Whitney, one of the first company of American missionaries, by Kaumualii when he was taken a state prisoner to Honolulu. Mr. Whitney, whose station was at Waimea, Kauai, was skilled in the

FIG. 33.

FIG. 34.

FIG. 35.

healing art and had been of considerable service to the king in that way, and the royal prisoner, who supposed he was going to his death, expressed his acknowledgment by this offering of what was perhaps his most valuable personal property. Preserved in the Whitney home for half a century, it was sold on the death of Mrs. Whitney, in 1872, Hon. Chas. R. Bishop, then Minister of Foreign Affairs, purchasing it and giving it to the Government Museum, from which collection it came to the Bishop Museum after having been exhibited at the Paris Exposition in 1889, and in other places. The wicker work is finely made and very substantial although light (it weighs 14 ounces); the body and sides of the crest are covered with red iiwi feathers, the top of the crest is of yellow oo, and there are small patches of black oo on the front edge and a yellow spot over each ear: these last do not show in the figure, Plate I., which was made by Löwy in Vienna from a negative by the author. The extreme height, as shown in the plate, is 15½ inches; width, 6¾ inches, and depth 10 inches. Museum No. 959. The feathers are attached directly to the frame without the usual *nae*.

2. Mahiole from the Vancouver collection given by the trustees of the British Museum in exchange. Its form is quite different from the last, as may be seen in Fig. 2, p. 5. Bands of red iiwi, green on and yellow oo, nearly obliterated by long neglect, must have made this a very conspicuous ornament of some Hawaiian warrior. The double plaited crest would have resisted a powerful blow. Height, 11 inches; width, 7¾ inches; depth, 9 inches. Museum No. 958. The attachment of the feathers is directly to rods, on one side of which they are bound much in the way feathers are bound to leis. The frame of the helmet is as usual of ie-ie basket work, and to the top of the crest no less than eighteen of the rods are fastened, while the sides of the crest have twelve: on the body of the helmet the varying curvature is followed by long or short rods. The succession of colors from the front is red, green, red, black, yellow. A narrow border of black and yellow follows the edge.

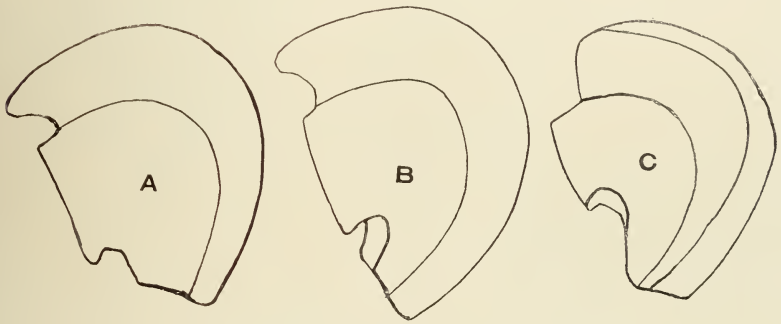


FIG. 36. OUTLINES OF HELMETS IN THE BERLIN MUSEUM.

3. Mahiole from Cook's collection, now in the k. k. naturhistorische Hofmuseum, Vienna: red, with yellow crest; few feathers remaining. The front of the crest is set rather farther back than usual. Fig. 33.

4. Mahiole from the same collection and now in the same depositary. The body is green and the crest red and yellow, although few feathers remain. Fig. 34.

5. Mahiole also from Cook collection and with the others at Vienna. No feathers now remain, although originally it was covered in the manner of No. 2. The disposition of the covering rods is shown in the illustration, Fig. 35.

6. Mahiole of red, except the yellow top of crest and a narrow black and yellow line at the juncture of the body and crest and along the border. This helmet is rather soiled, but in a good state of preservation. Nationalmuseet, den Ethnografiske Samling, Copenhagen. ("Fjerkappe og Hjoelm" on the label.) The statement in the excellent handbook, which is in Danish, that the "Kongens Kappe var forabejdet alene

af gule Fjer,"—the King's helmet is all of yellow feathers,—while those of the upper chiefs are of red with a yellow border, is without foundation.

7. Mahiole of red, with the usual yellow crest, with one black stripe on the right side at base of crest, and two on the left side. Feathers mostly gone. The form is shown in A of Fig. 36. Now in the museum für Volkerkunde, Berlin.[29]

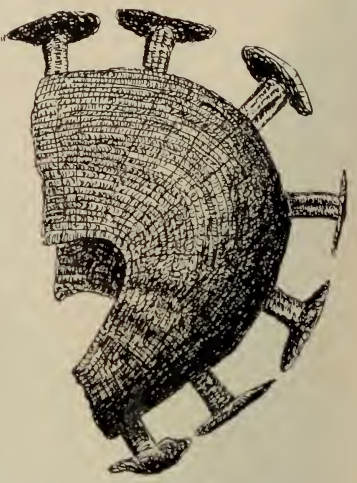


FIG. 37. HELMET IN BERLIN MUSEUM.

8. Mahiole with traces of feathers in the same collection. Fig. 36, B. In both this and the next the rod structure was used, and it is so general that I am inclined to think that when the net or *nae* was used it was because of a plentiful supply of torn or otherwise disfigured capes.

9. Mahiole of the rod structure and traces of feathers. Fig. 36, C. Also in the Berlin Museum.

10. Mahiole of most interesting structure, but showing no traces of feathers at present. The usual plaited cap of ie-ie is surmounted, in place of the common crest, by seven neatly plaited projections like rude umbrellas with tops some two inches across. These are shown in Fig. 37, and I suppose them to have been the base of plumes.

FIG. 38.

11. Mahiole without feathers; in the Cook collection of the Australian Museum in Sydney. This was in the collection of relics of the great explorer purchased by the New South Wales Government from the family of Cook. The structure differs from those before noted and is a braid in three sections. An illustration, Fig. 38, I owe to the kindness of Mr. R. Etheridge, Jr., the distinguished Director of the Australian Museum.

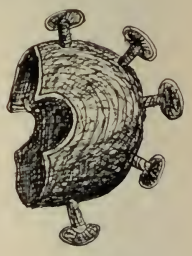


FIG. 39.

12. Mahiole of the ordinary form; red, with yellow crest; feathers well pre-

[29] This and the three following have been figured by Dr. von Luschan in *Fremder Einfluss in Afrika*, already quoted, and from that publication these outlines have been copied.

HELMETS IN THE SPANISH NATIONAL MUSEUM.

served. Given to Berne by Wäber, the Bernese artist of Cook's last voyage; now in the Municipal Museum of that city.

13. Mahiole; black, with yellow crest, on a figure supposed to represent a Hawaiian in the Musée d'Artillerie, Galerie d'Ethnographie at the Hôtel des Invalides, Paris. If I am rightly informed, this figure is a *réplique* of one in the Jardin des Plantes, but at my last visit to that wonderful collection the ethnological specimens were being rearranged in new galleries and I was unable to see them.

14. Mahiole supposed to be in the Jardin des Plantes.

15. Mahiole without feathers, but with five pins of the same class as already seen in No. 10. This is figured in the Voyage of Freycinet,[30] Plate 90. Guimard. Fig. 39.

16. Mahiole of red feathers, with a yellow crest raised from the cap by interlacing arms. Attributed to Legoarand; now in the Musée de Marine at the Louvre, Paris.

17. Mahiole of similar structure to the last.

18. Mahiole figured in Freycinet, Pl. 90.

19. Mahiole without feathers, but woven in a very neat and ornamental manner, quite as if no feathers were to cover it. This is in the Army and Navy Museum in the old Whitehall Palace in London, where I was kindly allowed to examine and photograph it. In the character of the weaving it differs from any I have seen.

20. Mahiole with a detached crest supported on four arms and joined to the cap at the base. The first and third arms are of different finish from the others, which with the cap and crest were covered with feathers on rods: none are now visible. This, with the four following, is in the Museo Arqueológico Nacional at Madrid, and shown in Pl. VII., Fig. 1, which I have copied, with correction of positions (which were all incorrect in the original plate) from a sheet sent me by Stewart Culin, Esq., of Philadelphia.

21. Mahiole of ordinary form, partly covered with red, black and yellow feathers. Fig. 2, Pl. VII. Madrid.

22. Mahiole with heavy crest and constructed with ornamented braid, but showing (in the plate) no signs of feathers. On the sides of the crest are three black and yellow stripes, and on the cap six of similar braid. Fig. 5, Pl. VII. Madrid.

23. Mahiole of ordinary form; once covered, apparently, with red feathers on net work. Fig. 3, Pl. VII. Madrid.

24. Mahiole with an immense, high and projecting crest. The cap is covered with the rod structure, while the crest seems to have been covered with feathers attached to a net. As I have not been able to examine personally any of these helmets in the Spanish museum, I am dependent on the drawings of Señor Ternel, which, although apparently exact, do not indicate color. Fig. 4, Pl. VII. Madrid.

[30] *Voyage autour du monde fait par ordre du Roi sur les corvettes de S. M. Uranie et la Physicienne, pendant les années, 1817-1820. Par M. Louis de Freycinet.*

25. Mahiole of ordinary form, but with curious projections over the ears not seen in any other. No feathers left. Height, 13 inches; depth, 8 inches. From the Vancouver collection now in the British Museum. Fig. 40, *a*.

26. Mahiole of rather coarse wicker work, with detached crest supported by five round, plaited bars. The ear holes are angular instead of, as usual, rounded. No feathers. Height, 18 inches; depth, 12 inches. Vancouver collection, British Museum. Fig. 40, *b*.

a *b* *c*

FIG. 40. HELMETS IN THE BRITISH MUSEUM.

27. Mahiole of ordinary form and close woven structure. Height, 13 inches; depth, 12 inches. Vancouver collection, British Museum. Fig. 40, *c*.

28. Mahiole in good preservation; feathers in concentric band of red, black and yellow; yellow crest with prominent feathers, much resembling the one figured in Cook's Voyage, Fig. 32. It is the best one in the British Museum. Fig. 41, *a*.

29. Mahiole of form somewhat resembling No. 2. Red, with yellow crest and border. British Museum. Fig. 41, *b*.

30. Mahiole of form similar to No. 1. Red, with yellow crest, and black and yellow border. In good condition. British Museum. Fig. 41, *c*.

31. Mahiole of red feathers and yellow crest attached to a net over a well-made ie-ie frame. The feathers on the body have suffered much, but the crest is in better condition. British Museum. Fig. 41, *d*.

32. Mahiole of rather small size. Red, with yellow top to crest in good condition. British Museum. Fig. 41, *c*.

The last five helmets range in height from 11 to 15 inches. All those in the British Museum were photographed for me by Mr. Henry Oldland, of the Museum

a *b* *c* *d* *e*

FIG. 41. HELMETS IN THE BRITISH MUSEUM.

staff. One or two of the last five were in the Meyrick collection, but I am unable to identify them from my notes.

33. Mahiole with detached crest supported by two circular rods. Red, with yellow top to crest, which is edged with black, and with yellow bands around the supporting rods and a border of the same color. This was taken to England by Boki, who accompanied the King and Queen in 1824, but whether left there or brought home and since destroyed is not known. It is well shown in Plate VIII.

34. Mahiole, of which only the wicker work remains in a damaged condition. In the possession of a doctor in Honolulu. A request to be allowed to examine and photograph it was denied.

35. Mahiole of wicker work covered with a net of oloná. To this were originally attached red feathers, those on the crest being yellow, and on the edge black. This, with the next one, was for years attached to the wall in the exhibition hall of the Real Museo in via Romana, and it is not strange that they have little to indicate the color. Dr. Giglioli, who has described them,[31] was able by the use of a lens to make out the remains of color. He says: "Dopo minuzioso esame e coll' aiuto di una buona lente, ho potuto constatare, scoprendone gli avanzi, che il corpo di questo mahiole era in origine coperto di penne rosse della iiwi, mentre la cresta lo era colle penne gialle dell'oo; lo spazio intorno alle intaccature per le orecchie era coperto di penne nere, pure tolte all'oo; mentre l'orlo intorno all'apertura dell'elmo era guernita di penne rosse, gialle e nere."

36. Mahiole without feathers, in form of No. 2, and like that, covered with rods to which are still attached the oloná threads that held the feathers. This and the preceding are in the Real Museo di Fisica e Storia Naturale at Florence.

37. Mahiole like those covered with feathers, but in this human hair covers the wicker work frame in the guise of a wig. The crest (mahiole) is of bleached and longer hair, while the rest is of a brownish hue. This was used in war, possibly a trophy from some vanquished enemy, and belonged to the mother of Queen Emma. It is now in the Bishop Museum. [B. M. No. 124.] It should certainly be noted that this helmet of human hair was not of so strong and firm a wicker work as most of those to which feathers were added, and they seem more for ornament (or disguise) than for protection.

I have not been able to trace other helmets adorned with human hair, although assured by old natives that the fashion was genuine Hawaiian. It was customary in the southern islands, especially Fiji, to wear a wig made of the hair of an enemy, especially if that enemy had been eaten; and one of these from a man who was eaten in 1862 is in the Bishop Museum. [B. M. No. 2026.]

38–41. Since the above was in type word has come that four mahiole, two of them with feathers, formerly in the Boston Museum, have been given to the Peabody Museum of American Archæology at Cambridge, Mass. It is well that they have ceased to be mere curiosities, and have become objects of ethnological interest.

Here then are more than forty of the fine Hawaiian helmets still preserved in museums, and it is not improbable that a few more are in private collections unknown to me. Of all these the one in best condition and exhibiting the full splendor of its original state is the Kaumualii helmet in the Bishop Museum, which I have placed at the head of the list. There is many an imposing panoply in the royal armories of Europe. I have seen them at Vienna, Turin and elsewhere, but the Hawaiian warrior clad in the superb bone and flesh of the olden day and decorated with the helmet and

[31] *Appunti intorno ad una Collezione Etnografica fatta durante il terzo viaggio di Cook e conservata sin dalla fine del secolo scorso nel R. Museo di Fisica e Storia Naturale di Firenze*, p. 79. Studio del Prof. Dott. Enrico Hillyer Giglioli. Firenze, 1895. In this valuable essay Dr. Giglioli describes many other Hawaiian specimens, and it will again be referred to when treating of the Hawaiian feather cloaks.

BOKI AND LILIHA.

cloak, not of steel from the earth but of the plumage of the birds of the air, was quite the equal in imposing majesty of any knight of the Holy Roman Empire that ever wielded lance.

But to return to a matter that this fine helmet suggests. It was the cherished armor of a king as noble as any of the Hawaiian line, and yet it is not all yellow, as one or two authors claim that the helmet of a king should always be: it is of red, as are the most of those which retain any of their original feathers, and not a single one of all is exclusively yellow.

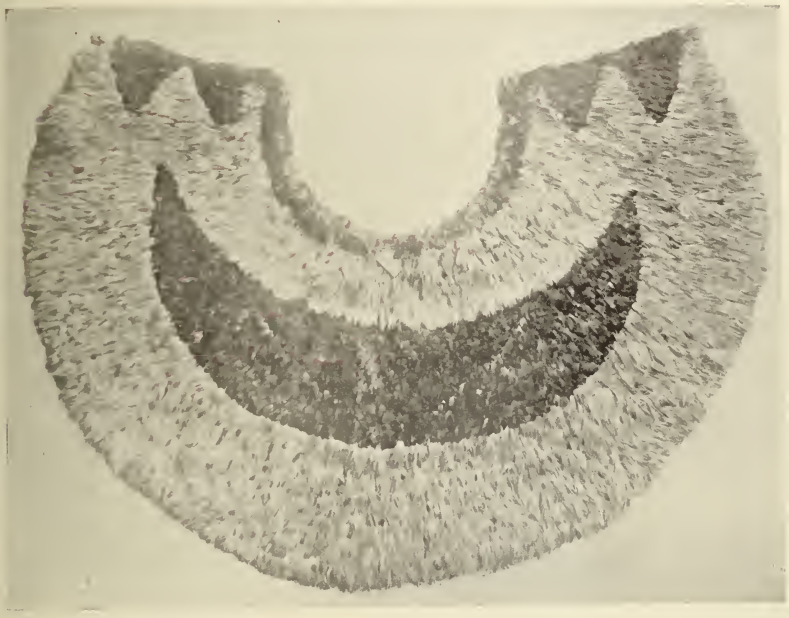


FIG. 42. SMALL FEATHER CAPE.

AHUULA OR FEATHER CLOAKS AND CAPES.

Of all the Hawaiian feather work that has come down to us that comprised under the above heading is not only the most abundant but also the most beautiful. It is durable, of comparatively small bulk, and easily cared for, while its decorative character has caused it to be sought for by the foreigners who have visited Hawaii. The generous Hawaiian chiefs often made ahuula a token of their friendship, and so feather capes or cloaks have made their way to America and Europe, and have been gradually gathered into museums until there is not a large ethnological museum that cannot show a specimen of some quality. It will be seen from the list subjoined from how many localities the information has been gathered, and although the number is great, I cannot believe that I have been able to track all that still exist. It is hoped that the publication of this list, even incomplete, will lead to the discovery of more that may be hidden in private cabinets or in the museums of small towns.

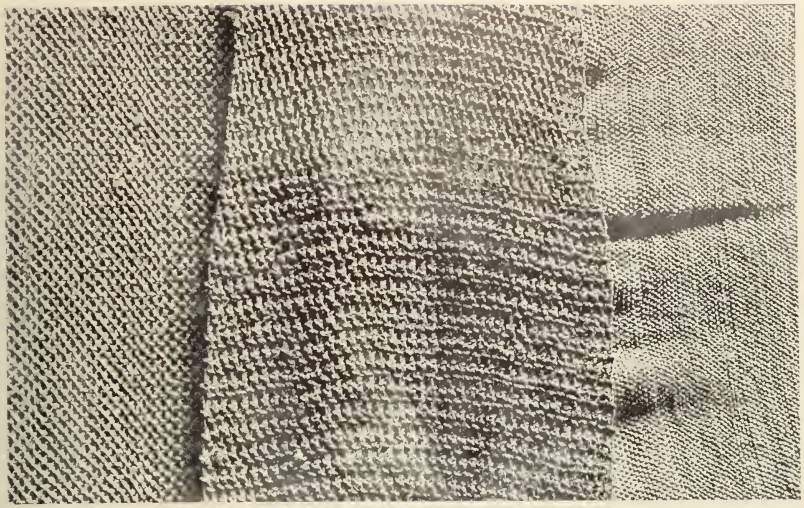
Oloná is so universally the basis of Hawaiian feather cloaks, that feathers mounted on any other substance would be at once classed as foreign to the group. This fibre comes from *Touchardia latifolia*, a Hawaiian genus of a single species discovered by Gaudichaud. This genus of Urticacæ is closely allied to the better known ramie (*Bœhmeria nivea*), but is even more tenacious and durable. Although not abundant, it is found in deep ravines and well-watered mountain slopes all over the group, and formerly it was cultivated for its fibre much in the same way and places as the fibre plants used for kapa or bark-cloth.

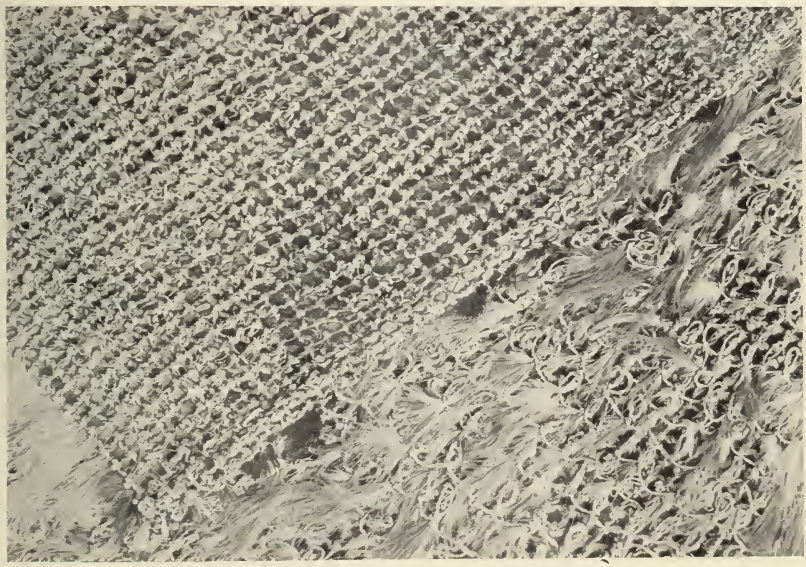
FIG. 43. SCRAPING OLONÁ.

The stripped bark is soaked and then scraped on a long, narrow board (*laau kahi oloná*), with a scraper (*uhi kahi oloná*) made of turtle bone (*kuahonu*) or of pearl shell (*papaua* = *Meleagrina margaritifera*). The hank of fibre is made fast to the small end of the board and the operator places himself over it as shown in Fig. 43. The fibre is easily scraped out, and the spinner then twists it on the thigh using no spindle. Fig. 44. The cord or thread varies greatly in the net used for cloaks, of which specimens are shown in Plates IX. and XI. The Hawaiians, as was the case with other Polynesians, had no looms,[32] even of the rudest sort, and the

[32] The rude apparatus of the Maori is the nearest approach to a loom that I can recall; and that seems to have either been borrowed from the Caroline Islanders, or perhaps been evolved from the needs of the flax used by the Maori for clothing.

NET WORK OF THE CLOAK OF KIWALAÓ.





NET WORK USED IN FEATHER CLOAKS.

net or *nae* was formed with a netting needle (*Hia aho ka upena*) of the form common to most peoples and found among the relics of the ancient Egyptians as well as in the grass huts of Hawaii. The fineness of the net varies as does the size of the thread, nor can I find that any particular fineness was peculiar to any time or place; in the same cloak may be found pieces of very varying degrees. The same netted fabric that was used in the making of feather cloaks also served for the *malo* or waistband of chiefs; and one of these very durable dresses, fringed with human teeth (much decayed) is to be seen in the Bishop Museum. [B. M. No. 6921.]

FIG. 44. SPINNING OLONÁ.

It was common custom to net bands of a width from 8 to 12 inches, and this was cut and joined as the rolls of modern cloth would be used by the shaper. In the cloak of Kiwalaó (Pl. XI.) there are more than thirty irregular pieces thus joined, and in the covering of the Kukailimoku even more cutting and fitting was required.

To fasten the feathers to this net much finer thread, often single fibres, was used and the feather was bound by two or three turns of the thread in the way shown in Fig. 45. The shaft of the feather was bound by one turn, then bent at *a* and the end *b* bound, by another turn of the thread, to the same or the next lower mesh. This was a very secure method, and the feather could be broken but not pulled out whole. One skilful in attaching the feathers could easily arrange the *pa'u* of the bunch so as to completely conceal the uniting thread which often was of considerable length and passed unbroken down the rows. On the reverse the feathers did not show at all and the thread being of the same material is hardly visible; only when the cloak is much worn, and the net originally of open texture, do the feathers show through, as is the case in Pl. IX., lower figure. When the cloak has been mended in modern times cotton thread is generally used and is very conspicuous. It was generally, if not always, the custom to arrange the feathers in direct rows, and where unevenness is found it is either the result of careless workmanship or of the displacement of the net by age or rough usage. It was important to prevent vertical breaks between rows, while horizontal divisions were desirable for due flexibility, and so the horizontal rows were arranged

FIG. 45.

quincuncially. In many cloaks the feather tufts are so close that it is very difficult to distinguish the knottings, but if placed one-sixth of an inch apart the surface is beautifully covered, and they are sometimes a quarter of an inch apart without breaks in the surface. In some cases the yellow feathers have worn down to the extent of showing the red feathers used for the pa'u, and even then the knotting is hardly visible.

It is often stated that a cape in time becomes a cloak as the owner's means or rank increase; that is, strips of network are added by a sort of exogenous growth; but I have not found this to be the case. The garment seems to be designed originally for a certain size which cannot be greatly increased without disturbing the balance. And this brings us to a consideration of the usual patterns. No great originality has been shown, and the elements are generally triangles and crescents which in a flat design seem rather commonplace, but when it is remembered that the folds of the cloak when worn greatly modify the geometrical arrangement of the triangles, whether plain or spherical, it must be admitted that the simple designs are admirably adapted to the purpose of decoration. An inspection of the diagrams in the following list of *ahuula* will show that, while there is no great variety, no two were exactly alike: it is only in the modern copies made of dyed feathers, or even of suitably colored cloths, that repetition occurs.

FIG. 46. KNOTTING OF A CAPE.

I have been told by aged Hawaiians that the pattern was sketched on white kapa, cords of oloná or coconut fibre serving as radii of the curves which are generally arcs of circles, but I have never seen any of these kapa patterns; and indeed as they were never duplicated they would not be preserved. There does not seem to have been much freehand sketching in this feather composition, and although in several designs irregularities appear these are due probably to careless following of the pattern and not to artistic freedom on the part of the designer.

There is nothing of the delicate variety and minute figures of the Mexican mosaics; the figures were all broad and even coarse, but in that were all the better suited to the purpose intended, for it must be borne in mind that the primary use of the Hawaiian feather cloaks was war-like decoration. They were a refined "war-paint." As in mediæval Europe the vanquished knight was despoiled of his armor by the victor,

so the chief who killed or captured his enemy took as spoils his feather cloak, helmet or lei. It then became a trophy and a thing to be displayed on public occasions to the conqueror's fellows, and this use is still retained, in a modified form, among the Hawaiians. In the latest royal funeral, that of the lamented Kapiolani, widow of Kalakaua, feather capes were displayed to mark rank, if not a more bloody conquest.

FIG. 47. FEATHER CAPE.

Few of the ahuula still extant but have passed from owner to owner by violence in the olden time, by the generosity for which the Hawaiian is noted in the days succeeding the conquest of the Islands and the cessation of wars.

In wearing cloak or cape the usual fastening was a firmly braided collar of olonâ fibre continued at the upper corners of the garment into cords of square braid long enough to tie securely, or to make into such a knot as to readily permit escape, if exigencies required, at the cost of the cloak. In a few cases tags of feather work were

attached at intervals to the front edges to wrap the cloak closer to the body, but usually, as the wearer required free exercise of his arms, the attachment around the neck was the only one. In modern times silk ribbons have been substituted for the original cord in many cases. A feather cloak was very warm, but as it was worn without underclothing of any sort,—in battle ancient Hawaiians generally omitted even the *malo* or waistcloth,—it was possible to avoid overheating. The weight of the large cloaks was considerable owing to the firm netting of the substructure.

The impression is prevalent in foreign countries that a register was kept by the chiefs, and later by the Government, of all royal feather robes. This was not the case.

FIG. 48. THE BACK OF THE CAPE OF KIWALAÓ.

Not only did the Hawaiians have no written language until in 1820 the American missionaries introduced letters and adapted them to the sounds of the spoken language, but there were no known traditions referring to any particular ahuula in other than the most general terms.

The list that follows this brief description is the only one that has ever been compiled, and although efforts have been unsparing to make it as complete as possible, other ahuula are known to exist here whose owners are not willing to have them seen, still less examined or figured. In pleasant contrast is the kind assistance rendered by

many friends abroad who have photographed or made sketches in color of specimens I have been unable personally to examine, or have put me in communication with owners of specimens not in public museums.

It may seem strange that articles so highly valued should have so little history connected with them. To most of us it would add greatly to the interest which must ever attach to these beautiful examples of patient and long-continued work by a primitive people if we knew what chief first ordered the construction, how long the hunters collected, how many years the deft fingers of the high chiefesses plaited the precious feathers into the network, what rejoicings at the completion of the long task, in what battle it first was worn, and then the changing ownership when murder, fraud, or theft transferred the garment; or when, in rarer cases, the owner gave the rich gift to a well-loved friend; or, dying, left the ahuula to his heirs. But the native meles and kaaos, while attesting the antiquity of the manufacture, are not explicit enough to permit the identification of any one specimen; as to the pattern and size, "aole i oleloia ma na kaao kahiko o ko o nei poe kanaka—it is not told in the ancient legends of this people."

Imagination and arithmetic are not usual yoke-fellows, but one can count the number of feathers to the square inch and multiply by the area of the cloak, then divide by the average number of the feathers from each bird: imagination must then compute the time taken to ensnare a bird and the farther time to attach the feathers to the cloak. There are those who are amused with such calculations, and they have stated that in the case of the great *mamo* cloak of Kamehameha (the first in the following list), if paid for at the rate of wages ruling at the end of this nineteenth century, a million dollars would hardly pay the bills for the work done by the makers of that cloak at the beginning of the eighteenth century. I have not repeated their figuring and I cannot adopt the result as my own, but imagination may be trusted when it tells us that the time was great and the labor enormous before the predecessors of Kamehameha could display this cloak on their broad shoulders. I do not care to reduce the result of so much good work to mere dollars and cents. In the march of time and civilization they have become to most men mere curiosities, while to a few they are precious documents telling most honorable stories of a time and civilization long past.

As curiosities the market for Hawaiian feather work shows curious fluctuations. I have been asked $10,000 for a cloak of no extraordinary beauty or condition: the Hawaiian Government purchased a larger and finer one at auction for $1200: and another of the same size was bought in London for $125. A small cape, from its perfection of workmanship and complete preservation, I have valued at $600. It is safe to say that the prices asked for the few specimens now in private hands are preposterous.

LIST OF HAWAIIAN AHUULA.

1.	Mamo of Kamehameha.		Bernice Pauahi Bishop Museum.	Honolulu.
2.	Cloak of Kiwalaó.	Photograph.	" " " "	"
3.	Cloak of Kalanikauikalaneo.	"	" " " "	"
4.	Pa'u of Nahienaena.		" " " "	"
5.	Cloak with no history.	Photograph.	" " " "	"
6.	Cloak with no history.	"	" " " "	"
7.	Cape, Peterson family.	"	" " " "	"
8.	Cape, Princess Pauahi.	"	" " " "	"
9.	Cape, Queen Emma.	"	" " " "	"
10.	Cape, Queen Emma.	"	" " " "	"
11.	Cape, Gilman.	"	" " " "	"
12.	Cape, A. B. C. F. M.	"	" " " "	"
13.	Cape, Boston.	"	" " " "	"
14.	Cape, Judd.	"	Chief Justice A. F. Judd.	"
15.	Cape, Haalelea.	"	Mrs. Haalelea.	"
16.	Cloak, Kapiolani.		Heirs of Kapiolani(?).	"
17.	Cloak, Lunalilo.		Lunalilo Mausoleum.	"
18.	Cloak, Queen Victoria.	Photograph.	Windsor Castle.	Windsor.
19.	Cloak, Queen Victoria.	"	" "	"
20.	Cloak, Queen Victoria.	"	" "	"
21.	Cape, Queen Victoria.	"	" "	"
22.	Cloak, Wäber.	Sketch.	Municipal Museum.	Berne.
23.	Cloak.	Water-color.	British Museum.	London.
24.	Cloak.	"	" "	"
25.	Cloak, cock's feathers.	"	" "	"
26.	Cape.	"	" "	"
27.	Cape.	"	" "	"
28.	Cape.	"	" "	"
29.	Cape.	"	" "	"
30.	Cape.	"	" "	"
31.	Cape, Vancouver.	"	" "	"
32.	Cape, cock's feathers.	"	" "	"
33.	Cape, cock's feathers.	"	" "	"
34.	Cape.	"	" "	"
35.	Cape.	"	" "	"
36.	Cape.	"	" "	"
37.	Cape.	Sketch.	" "	"
38.	Prayer carpet(?).	Photograph.	" "	"
39.	Prayer carpet(?).	"	" "	"
40.	Cape, Bingham.	"	Bingham family.	Honolulu.
41.	Cloak, Aulick.	Water-color.	U. S. National Museum.	Washington.
42.	Cape, Bolton.	"	" " "	"
43.	Cape, Welling.	"	" " "	"
44.	Cloak, Chapman.	"		Philadelphia.
45.	Cape.	Sketch.	Public Library.	Pitsfield, Mass.
46.	Cloak.	"	Ethnological Museum.	Berlin.
47.	Cape.	"	" "	"
48.	Cape.	"	" "	"
49.	Cloak.	"	National Museum.	Copenhagen.
50.	Cape.	"	" "	"
51.	Cape.	Sketch.	National Museum.	Copenhagen.

52.	Cloak, Lucas.	Photograph.		
53.	Cape, Christy.	"	British Museum.	London.
54.	Cloak, Kelley.	"		"
55.	Cape.			"
56.	Cloak, Pomare.		Public Museum.	Maidstone, England.
57.	Cloak, Kearny.	Photograph.	Brassy Museum.	London.
58.	Cloak, Joy.	"	Kearny family.	New York.
59.	Cape, Joy.	"	Art Museum.	Boston.
60.	Cloak.		" "	"
61.	Cloak.	Photograph.	Musée d'Artillerie.	Paris.
62.	Cloak.		Public Museum.	Saffron Walden, Eng.
63.	Cloak.	Sketch.	" "	Ipswich, Eng.
64.	Cape.	"	Ethnological Museum.	Leiden.
65.	Cloak, Cunningham.	Photograph.	" "	"
66.	Cape, Cook.	"	Mrs. Curran.	Englewood, N. J.
67.	Cape, Cook.	"	Royal Museum.	Florence, Italy.
68.	Cape.		" "	" "
69.	Cape, Cook.	Sketch.	Ethnological Museum.	Munich.
70.	Cape.	"	Austrian Hofmuseum.	Vienna.
71.	Cape.	"	" "	"
72.	Cape.	Photograph.	" "	"
73.	Cape, Cook.	"	University Museum.	Göttingen.
74.	Cloak [in rags].		Australian Museum.	Sydney, N. S. W.
75.	Cape, Lee.	Photograph.	Private hands.	New York.
76.	Cloak.	Sketch.	" "	"
77.	Cloak, Robeson.			New Zealand.
78.	Cape, Whitney.		(?)	United States.
79.	Cloak.		Heirs of Kapiolani (?).	Honolulu.
80.	Cape.	Photograph.	National Museum.	Lisbon.
81.	Cape.	"	Mrs. Haalelea.	Honolulu.
82.	Cape [net only].	"	" "	"
83.	Cloak.		" "	"
84.	Cape.		Private hands.	London.
85.	Cape, Queen Victoria.	Photograph.	" "	"
86.	Cape, Queen Victoria.	"	Windsor Castle.	Windsor.
87.	Cape, Queen Victoria.	"	" "	"
88.	Cape, Kapena.	"	" "	"
89.	Cape.	"	Leihula.	Honolulu.
90.	Cape.	Sketch.	Mrs. Manuel Reis.	"
91.	Cape, Starbuck.	Photograph.	British Museum.	London.
92.	Cape.	"	Miss Starbuck.	Bath, Eng.
93.	Cloak.	"	Colgate.	Kent Lodge, Eastbourne, Eng.
94.	Cape.		" " " "	"
95.	Cape.		Peabody Museum.	Cambridge, Mass.
96.	Cape.		S. Parker.	Honolulu.
97.	Cape.		Heirs of Kapiolani (?)	"
98.	Cape.			Elgin, Eng.
99.	Malo.			York, Eng.
100.	Cape.		Liliuokalani.	Honolulu.
				Cambridge, Eng.

[In the compilation of this catalogue the author desires to state that he was first assisted by his friend Professor Otis T. Mason, of the United States National Museum, who kindly placed at his disposal all the material he had himself collected, including water-color drawings of the specimens in his charge. Acknowledgments are also due to his friend Mr. J. Edge-Partington for capital water-

color drawings and measurements of the cloaks and capes in the British Museum. And to many other friends, Directors and Curators of museums are thanks due for hearty and substantial aid in gathering together the scattered remains of the patient and toilsome work of the ancient Hawaiians. In the diagrams of the ahuula given below the three colors yellow, red and green are represented conventionally, the two colored plates giving the tone, which is the same in all except the mamo. The key to these colors is found in Fig. 49. The drawings have been made from the actual specimens during a hurried visit to the Ethnological museums of Europe and America, or from photographs sent from private collections or museums not visited, and they will at least serve to identify the specimens.]

FIG. 49. DIAGRAM OF COLORS.

1. This magnificent cloak, made entirely of the feathers of the mamo (*Drepanis pacifica*), may well be placed at the head of the list, as it is not only in superb condition but, so far as is known, is the only one of its kind in existence. It is the historical cloak once belonging to the great Kamehameha, and to the last days of the Hawaiian monarchy it was used to decorate the throne on public occasions, long after it ceased to be worn as a robe of honor. When its fabrication began neither records nor tradition clearly tell, but there can be little doubt that some of its feathers were plucked during the seventeenth century and the unfinished work ceased in the last quarter of the succeeding century. It is believed to have belonged to the ancestors of the king Kalaniopuu who was king of Western Hawaii during Cook's visit, and from him the young Kamehameha inherited the insignia with his portion of the kingdom. The late J. J. Jarves, Historian and Art Critic, in describing this cloak[33] says:

"His Majesty Kauikeaouli has still in his possession the mamo or feather war-cloak of his father the celebrated Kamehameha. It was not completed until his reign, having occupied eight preceding ones it its fabrication..... A piece of nankeen, valued at one dollar and and a half, was formerly the price of five feathers of this kind. By this estimate the value of the cloak would equal that of the purest diamonds in the several European regalia, and including the price of the feathers, not less than a million of dollars worth of labor was expended upon it at the present rate of computing wages."

On the neck border are a few iiwi feathers, and the present border of purple velvet dates from the reign of Kalakaua. The length is 56 inches; front edges, 46 inches; width at base, 148 inches; weight, 6 pounds. The nae or net of oloná is close, uniform, of a dozen horizontal strips with several triangular pieces, and in perfect condition. Given to the Bishop Museum by Legislative enactment. No. 6828.

2. Cloak of oo (*Acrulocercus nobilis*) decorated with triangles of iiwi (*Vestiaria coccinea*). Plate X. This is of the same age as the preceding and belonged to Kiwalaó, son of a Kalaniopuu, and a brave warrior, slain by Kamehameha who thus obtained the cloak. In late years it has been called "the Queen's Cloak" and has been

[33] *Hawaiian Spectator*, II., 364 [July, 1839].

CLOAK OF KIWALAÓ.

placed over the Queen's throne on public occasions. Length, 60 inches; width at base, 144 inches; front edges, 50.7 inches. The nae is composed of more than thirty pieces, of irregular form and varying fineness, Fig. 48, and the cloak seems to have been made up of the ruins of many other fabrics much as the choice products of Kashmir are fitted piece to piece of many an ancient shawl. The network is shown on a larger scale in Plate XI. At the fall of the Hawaiian Monarchy this, with Nos. 1, 3 and 4, came to the Bishop Museum where it is numbered 6829.

3. Cloak of iiwi with border, diamonds and triangles of oo. It formerly belonged to the chief Kalanikauikalaneo, from whom it came to the chief Charles Kanaina, father of King Lunalilo, and after the death of Kanaina in 1878 it was purchased by the Government for $1200. Length, 54.5 inches; front, 45 inches; width at base, 148 inches. No. 6830, B. P. B. M. Fig. 49.

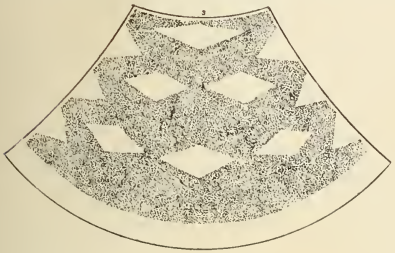


FIG. 49.

FIG. 50.

4. Pa'u of oo, with small triangles of red and black at the ends. This, the only known example of a feather robe made for a woman,[34] belonged to Nahienaena the beloved sister of Kauikeaouli [Kamehameha III.], a princess well deserving such a decoration. It is related that at a reception given to Lord Byron, H. B. M. N., in 1825, the Princess was urged to wear this pa'u and at first refused on the ground that such robes belonged to the heathen times. She was then a girl of ten years and would have been almost concealed in this immense garment, which was 20 feet 8 inches long and 30 inches wide. Since the death of the Princess, in 1836, this pa'u, cut in two and reunited lengthwise, has been used as a royal pall, last over the coffin of Kalakaua. No. 6831, B. P. B. M.

5. Cloak of oo and iiwi, from London, without history. Length, 46 inches; front, 40 inches; neck, 26 inches; base, 72 inches. No. 323, B. P. B. M. Fig. 50.

6. Cloak of oo with perhaps half of its surface covered with iiwi: not in perfect preservation. Purchased in London for £25. History unknown. Length, 48.5 inches; front, 47 inches; base, 168 inches. No. 958, B. P. B. M. Fig. 51.

7. Cape of oo and iiwi, dating from the time of Kamehameha I. Plate XV.

[34] It perhaps marks the transition from a war-robe, suitable only for warriors, to a state decoration and mark of high rank which the feather garments assumed in later days.

Formerly owned by the Peterson family in Honolulu. Length, 15.7 inches; front, 10 inches; base, 64 inches. In splendid preservation. Fig. 52.

8. Cape of oo and iiwi; the central crescent half red and half black [oo]. Once the property of Princess Pauahi [Mrs. Bishop] and worn by her when a child. The net is neatly made of nine irregular pieces, as shown in Fig. 54. Length, 14.5 inches; front, 9.5 inches; width, 28.5 inches. No. 955 in the Bishop Museum. Fig. 53.

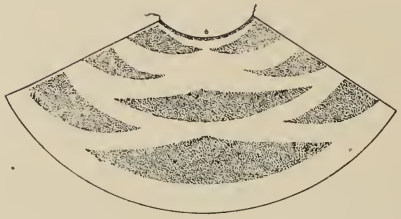


FIG. 51.

FIG. 52.

9. Cape of oo and iiwi; once the property of Queen Emma. Length, 12.5 inches; front, 8 inches; base, 66 inches. No. 956 in the Bishop Museum. Fig. 55.

10. Cape of oo and iiwi; worn by Queen Emma when a child at the Royal School. I find from the private journal of Mr. Cook, the master of that remarkable

FIG. 53.

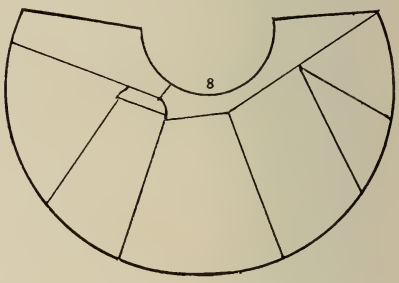


FIG. 54.

school for young chiefs, that it was customary to send for the Princes Lot and Alexander with Bernice Pauahi and Emma to attend the king, Kamehameha III., at state functions, or when officers of war vessels or other distinguished visitors were received at the palace. Length, 15 inches; front, 8 inches; base, 66 inches. Feathers somewhat worn. No. 957 in the Bishop Museum. Fig. 56.

11. Cape of oo and iiwi, in fairly good condition. Carried to Boston about 1835. The owner died, and his son, in straightened circumstances, offered it to his

landlady in payment of a bill of fifty dollars. From her it was purchased by Gorham D. Gilman, Hawaiian Consul General in Boston, who presented it to the Bishop Museum [No. 6841]. Length, 11 inches; front, 6.5 inches; circumference on neck, 14 inches; on the base, 49 inches. Fig. 57. Shown also in Fig. 42.

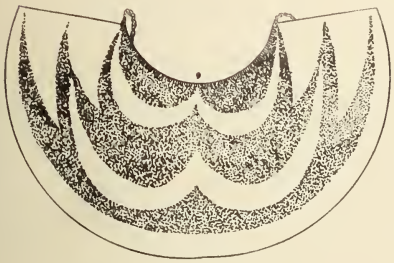


FIG. 55.

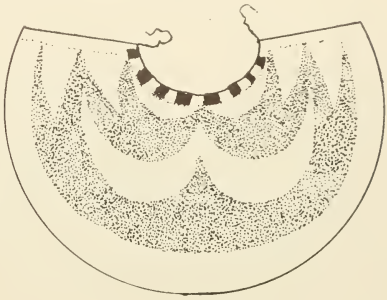


FIG. 56.

12. Cape of oo and iiwi; formerly in the cabinet of the American Board of Commissioners for Foreign Missions in Boston, whence it was purchased for the Bishop Museum [No. 7766]. Length, 28.5 inches; front, 11 inches; base, 72 inches. This, when received at this Museum, was very much discolored, and the yellow oo little more than a brown dust color; the skilful hands of a native lady restored the original color, nearly if not quite, by careful washing. Fig. 58.

FIG. 57.

FIG. 58.

13. Cape of oo and iiwi; purchased in Boston for $100. Pattern almost identical with that of No. 10. Net in five pieces of fine texture. Length, 13 inches; front, 10 inches. No. 8075 in the Bishop Museum. Fig. 59. The modern history of the cape is contained in the following note which came with the specimen:

BOSTON, JANUARY 11, 1897.

MY DEAR MR. GILMAN: —

The latter part of the year 1833 Mr. and Mrs. Rufus Perkins left Boston on their way to China where Mr. Perkins was engaged in business..... Some matters required Mr. Perkins to remain in Honolulu some little time. King Kamehameha, surnamed "the good," gave them one of his grass cottages at the head of Nuuanu Valley for a residence. There, April, 1834, their daughter Mary, who became my mother, was born. She was of the same age as the heir to the throne,[35] and the king gave her this feather cape as a token. Very truly yours,

B. B. BARDWELL.

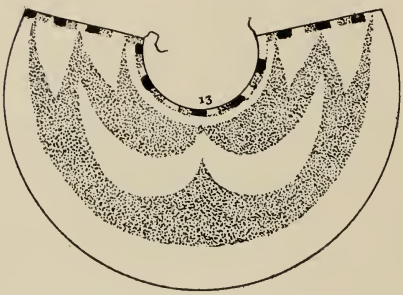


FIG. 59.

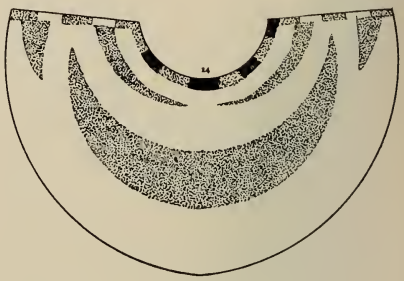


FIG. 60.

14. Cape of oo and iiwi; once the property of Kaumualii, King of Kauai, and by him given to Mr. Whitney of the newly established Mission at Waimea. After the death of Mrs. Whitney it was purchased by Hon. A. F. Judd. It is in good condition. Length, 14.5 inches; front, 9.5 and 10 inches; base, 64 inches. Fig. 60.

FIG. 61.

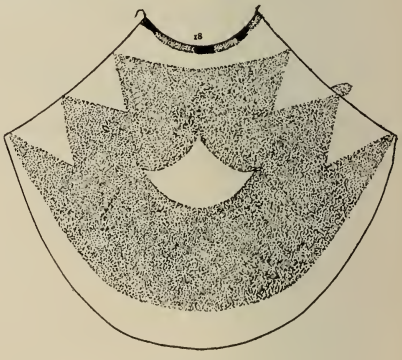


FIG. 62.

15. Cape of oo with a central crescent half red, half black; red and black triangles on front, and black and red border on neck and front. Property of Mrs. Haalelea. Length, 14.5 inches; front, 9.7 and 10 inches. In good condition and the feathers very thick. Fig. 61.

[35] Alexander Liholiho [Kamehameha IV.] was born February 9, 1834.—Chas. R. Bishop.

16. Cloak purchased in England for $600. Her Majesty the late Kapiolani was the owner of this cloak which I have not seen for several years. There was, if my memory serves, nothing remarkable about it, and it is reported buried with its former owner.

17. Cloak belonging to the ancestors of Kekauluohe, the mother of King Lunalilo, and by order of his father Kanaina buried in the coffin of the king. It was

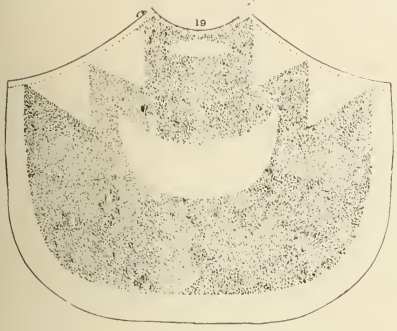


FIG. 63.

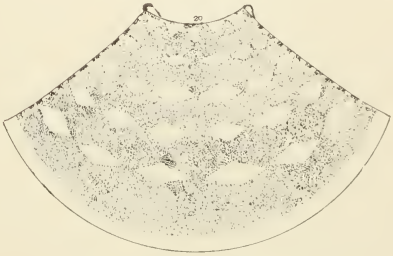


FIG. 64.

large, of oo with more or less green on. One person remembers that there was a green crescent on the back; another that it was all green!

18. Cloak of iiwi with oo decorations; collar red and black; feather tab on the right side; length, about 57 inches. In the collection of Her Majesty Queen Victoria at Windsor Castle. This, with the others described below [19, 20, 21, 85, 86, 87] was

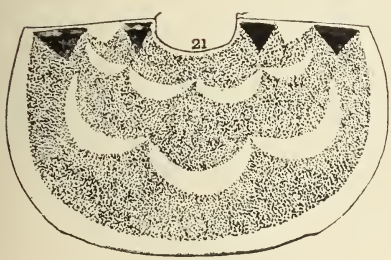


FIG. 65.

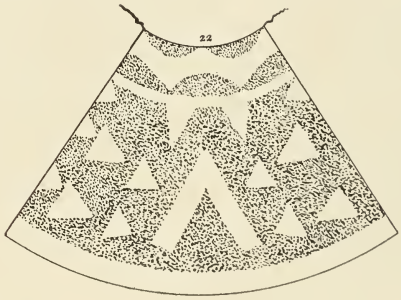


FIG. 66.

found carefully packed away in the round tower at the castle while search was being made for the royal cloak sent by Kamehameha to King George. Fig. 62.

19. Cloak of iiwi with figures of oo. A narrow black and yellow band around the neck was accidentally omitted from the diagram. Fig. 63. The shape is rather unusual. Length, 57 inches. Windsor Castle collection. Upper figure in Plate XIII.

20. Cloak of iiwi; five yellow triangles at the neck, four concentric bands of six lozenges each, and a yellow band at the base; narrow red and black border at the front edges. A magnificent cloak but badly preserved; as will be seen by the Plate, XIII., the net is visible in many places. Fig. 64. Windsor Castle collection. Length, 68 inches; base, 160 inches.

21. Cape of iiwi with basal border of oo and seven crescents in two rows on the back; on each front a yellow triangle between two of black oo. This is large for a cape and small for a cloak. Fig. 65. Plate XIV., *a*. Windsor Castle collection.

22. Cloak of iiwi with bands and triangles of oo. About 60 inches long and quite narrow; apparently to cover only the back and sides of the wearer. Wäber [*anglicè* Webber], the artist of Cook's third voyage, brought this home and gave it with other things to Berne, his native town, where it is preserved in fair condition in a

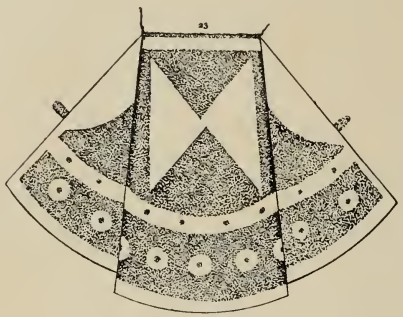


FIG. 67.

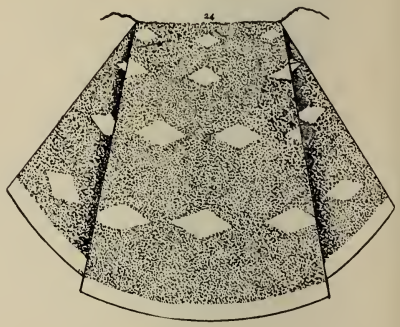


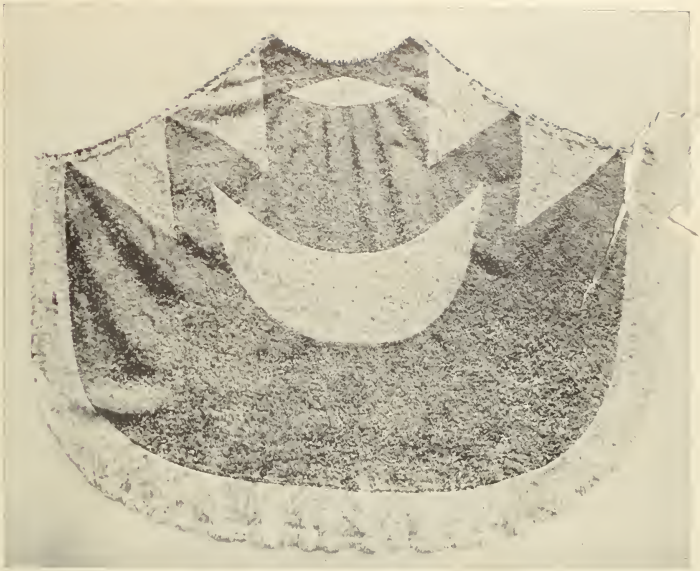
FIG. 68.

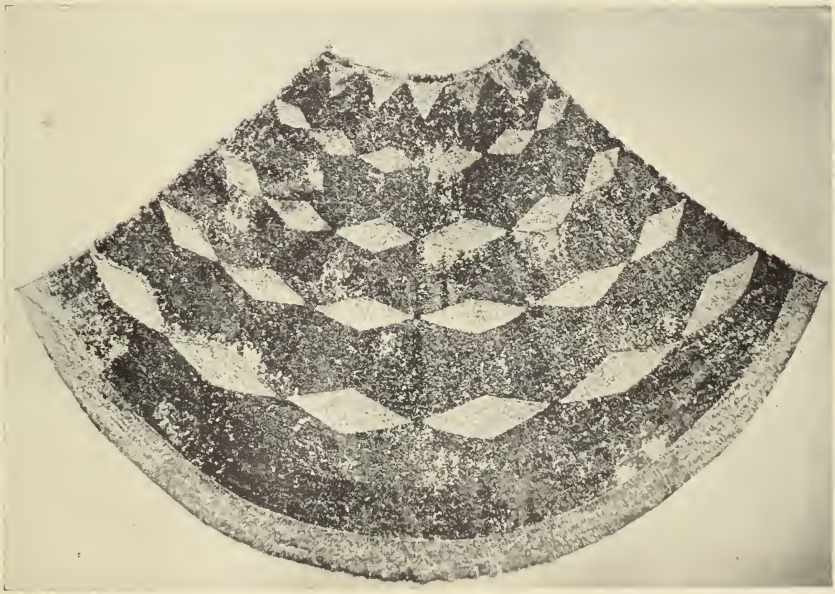
sealed glass case in the fine new Municipal Museum. The diagram, Fig. 66, is from a sketch by the author, as it was difficult to photograph it in its double case.

23. Cloak of iiwi with bands, triangles and circles of oo. Feather tabs on the front edges. Length, 70 inches; front, 50 inches; base, 116 inches. A remarkably showy pattern. From a water-color sketch by J. Edge-Partington, Esq. In the British Museum, without history of ancient ownership. Fig. 67.

24. Cloak of iiwi with rhombs of oo and a basal border of the same. Neck, 29 inches; length, 64 inches; front, 54 inches; width, 102 inches. British Museum. Its resemblance to the Windsor cloak, Plate XIII., will be noticed. This, with most of the others in the British national collection has been figured from Mr. Partington's water-color sketches made for the author. Fig. 68.

25. Cloak of cock's feathers with neck and front border of alternate triangles of iiwi and oo. Length, 70 inches; front, 36 inches; neck, 29 inches; width, 69 inches. One of the long, narrow cloaks, and of a construction often repeated [32, 33, 34, 64, etc.]. While the addition of the feathers of the common fowl must be regarded as a





HER MAJESTY VICTORIA'S CLOAKS IN WINDSOR CASTLE.

cheap substitute for the far more precious oo and iiwi, these cloaks were not without a special grace of their own. It may be noted that the barnyard fowl was brought to these islands by the early Polynesian immigrants, and they were common enough at the time of Cook. While these birds have not run wild like the turkeys, I once found a hen sitting in the midst of a bird's nest fern [*Asplenium nidus*] growing on the horizontal branch of a tree some twenty feet from the ground, and at least four miles removed from any human habitation. British Museum. Fig. 69.

26. Cape or tippet of iiwi with oo ornaments, one small crescent and two semi-crescents extending the width of the cape and united by the apices. Length, about 16 inches; neck, 26 inches; front, 8.5 and 9.5 inches. Fig. 70. British Museum. This looks like the beginning of a larger cape, and in this and the next specimen there is no basal border.

FIG. 69.

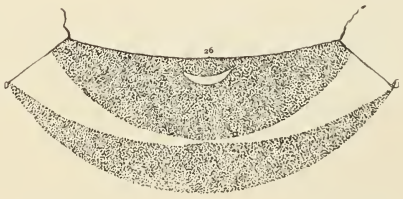


FIG. 70.

27. Cape of yellow oo with a narrow cervical and frontal border of black oo. Length, 11.5 inches; neck, 14 inches diameter; front, 7.7 and 7.2 inches. British Museum. According to Scott Wilson the yellow feathers of this cape are mamo, and he is probably right. The cape looks like the beginning of a royal robe. Fig. 71.

28. Cape of oo and iiwi, the latter dotted through the yellow as well as arranged in a central spherical triangle, and two small triangles on each front edge. Length, 12.5 inches; front, 8.5 inches. British Museum. [Christy Coll., 5769.] Fig. 72.

29. Cape of iiwi and oo feathers, the latter in two unusual loops. Neck, 31 inches; front, 8.5 and 10.5 inches. British Museum. Fig. 73.

30. Cape of iiwi with two large triangles, a central lozenge and basal border of oo. A narrow neck band of yellow, red and black. The oloná net is especially good. Length, 11.5 inches; front, 7.2 and 7.5 inches; neck, 15 inches; width, 29.5 inches. British Museum. Fig. 74.

31. Cape of iiwi with two bands of oo. Length, 15.5 inches; front, 9 inches;

neck, 12.5 inches. Vancouver collection; now with Christy Collection in the British Museum. Fig. 75.

32. Cape of cock's feathers with cervical border of red, black and yellow. Length, 22 inches; front, 9 and 10.5 inches; neck, 13 inches. British Museum. Fig. 76.

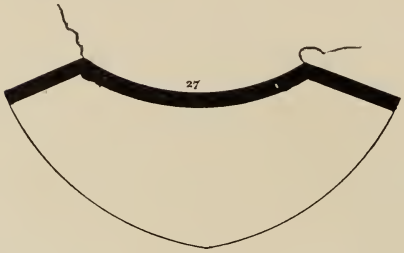


FIG. 71.

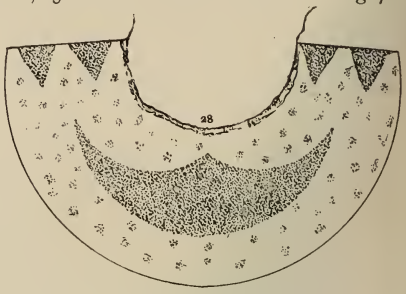


FIG. 72.

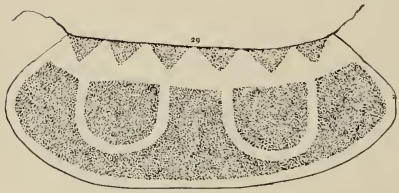


FIG. 73.

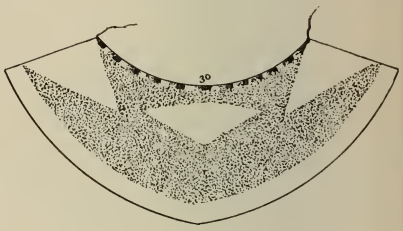


FIG. 74.

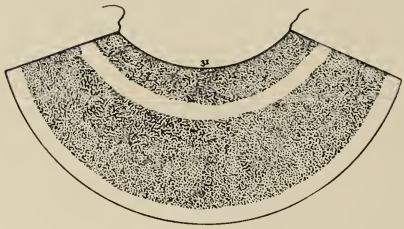


FIG. 75.

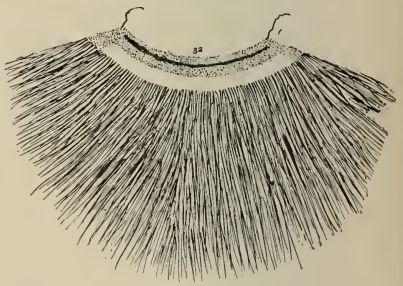


FIG. 76.

33. Cape of cock's feathers with a cervical and frontal border of red and yellow. Open oloná net. Length, 15 inches; front, 8 inches; neck, 21 inches; width, 34.5 inches. British Museum. Fig. 77.

34. Cape of black and white fowl feathers with a band of red around neck and on upper third of front; base of game cock feathers. Length, 15 inches; front, 8 inches; neck, 14 inches; width, 29 inches. Mounted on oloná net. British Museum. Fig. 78.

35. Cape [?] of unusual shape; more suitable for waistband or petticoat. The base is a net of olonâ with large meshes. A band of red and yellow feathers comes first on the upper part, then white fowl feathers edged top and bottom with black cock's feathers, and at side with game cock feathers. The lower corners have loops, the upper corners the usual strings. Length, 18 inches; top, 30.7 inches; bottom, 48.5 inches. British Museum. Fig. 79.

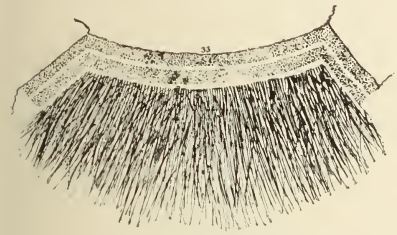


FIG. 77.

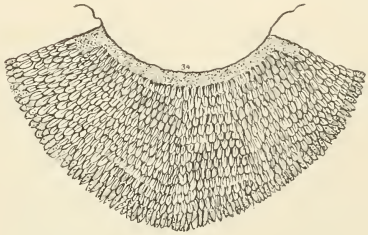


FIG. 78.

36. Curious apron-like structure of cock's feathers 40 inches long, 24 inches wide, narrowing at the top to 10 inches. Perhaps a dress for an idol. British Museum.

37. Cape of iiwi, oo and black oo. Length, 14 inches; front, 7.7 and 7.2 inches. Christy Coll., 5897. British Museum. Fig. 80. From a photograph.

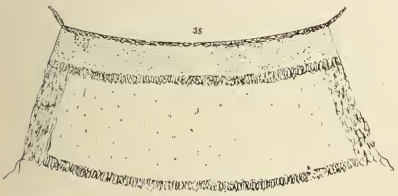


FIG. 79.

FIG. 80.

38. Mat of rods covered with feathers of various colors arranged as shown in Plate VI. There are five bands of unequal width and of design much more varied than usual in Hawaiian feather work, and the narrower edges are fringed with sparse cords about six inches long. The structure is by no means neat or strong. It has already been stated that the probable use was in conjunction with the feather war god. British Museum.

39. Mat similar to the last and shown with it on Plate VI. I know of nothing

similar in any other collection, and it is very unfortunate that the history of these strange objects is lost. British Museum.

40. Fragment of a fine cape. The net is of well twisted, closely netted olonâ: neck border and cords of the usual square braid: front edges finished with a flat braid. Feathers are inserted in rows one-half to five-eighths of an inch apart with two olonâ threads loosely twisted but fastened in three turns around each bunch of feathers. Black and yellow oo, the crimson of very long apapane feathers: the only ahuula I have found with these feathers. It belonged to the early missionary Rev. Hiram Bingham: perhaps given to him by his friend Kalaimoku, the Prime Minister. It was carried to the United States in 1840, and when lent to a friend was mutilated by a negro servant in the household. Length, 24 inches; front, 12 inches. Now in possession of

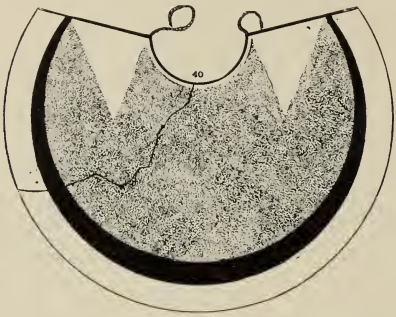


FIG. 81.

FIG. 82.

the Bingham family in Honolulu. Fig. 81. The portion to the left of the irregular black line is now extant.

41. Cloak of oo and iiwi. Given to Commander J. H. Aulick, U. S. Navy, by Kamehameha III. in 1841. Cervical border (23 inches) of black and yellow oo; front edges red, black and yellow. Length, 48 inches; base, 138 inches. United States National Museum, Washington, 79,180. Fig. 82.

42. Cape of oo with crescents and semicrescents of iiwi, and a central crescent of black oo. Cervical and frontal border of red, black and yellow. Length, 16 inches; neck, 16 inches; base, 66 inches. Obtained by Commander William Compton Bolton in 1841. United States National Museum, 3574. Fig. 83.

43. Cape of iiwi with basal border of oo and five crescents of the same. Cervical and dorsal border of black and red. Length, 15 inches. Deposited in the United States National Museum by Mrs. J. C. Welling and Miss Dixon. Fig. 84.

44. Cape of iiwi with basal border and figure of oo of remarkable design. Property of Henry Chapman, Esq., of Philadelphia, Penn. Length, 56 inches; front, 44 inches; greatest breadth, 96 inches. These measurements are plotted from a water

color sketch kindly given me by Prof. Benjamin Sharp and may not be exact. Fig. 85 shows the pattern and also three holes, perhaps made by some weapon during battle.

45. Cape of iiwi with basal border an inch wide, crescent and two semicrescents of oo; two larger semicrescents of black oo. Cervical and frontal border of red, black and yellow. Length, 9.2 inches; front, 7.7 and 7.2 inches. Given by Miss Bissell to the

FIG. 83.

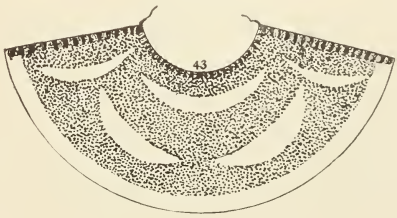


FIG. 84.

Berkshire Athenæum at Pittsfield, Mass., and preserved in the library in a glass frame. The feathers are somewhat worn in several places. Fig. 86.

46. Cloak of iiwi, 51.5 inches long, with figures of oo. Of the long and narrow class. From a sketch by the author. In the Museum für Völkerkunde, Berlin [1825]. Fig. 87.

FIG. 85.

FIG. 86.

47. Cape of oo with two triangles and two semicrescents of iiwi; neck and front edges of red, black and yellow. Length, 14 inches. Museum für Völkerkunde, Berlin. Fig. 88. From sketch by author.

48. Cape of iiwi with border at base, two crescents in the middle, and a triangle on each front edge of yellow oo, the latter with a smaller insert of black oo, and two

bits of the same black on the neck. Length, 16.5 inches. Museum für Völkerkunde, Berlin. Fig. 89. Sketch by author.

49. Cloak of iiwi, 57.5 inches long, with crescents and triangles of oo and basal border of the same. Rather dirty and poor. It was so arranged in the case that I could not see the back of the cloak, hence my sketch, Fig. 90, is fragmentary. The

FIG. 87.

FIG. 88.

late Dr. Bahnson offered to open the case, but was prevented during my short visit by other callers. Nationalmuseet, den Ethnografiske Samling, Copenhagen.

50. Cape of oo with a spherical triangle in middle and two semicrescents on each border; front edge of dark green ou feathers; spots of iiwi are on neck and edges.

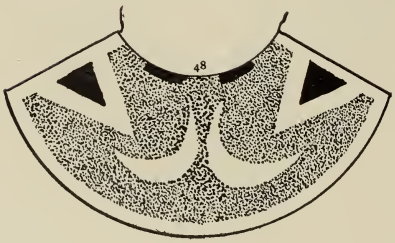


FIG. 89.

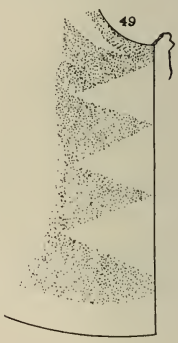


FIG. 90.

In fine condition and a splendid specimen. I was unable to measure this and the succeeding specimen, which is a little smaller, for the reason given above. Nationalmuseet, den Ethnografiske Samling, Copenhagen. Fig. 91. Sketch by author.

51. Cape of iiwi with three crescents in the middle, two triangles on each front edge, and five on the neck, with basal border of oo: the neck border of iiwi

and black oo. Nationalmuseet, den Ethnografiske Samling, Copenhagen. Fig. 92. Sketched by author.

52. Cloak of iiwi with triangles and border of oo as shown in Fig. 93. From a photograph sent to me by Miller Christy, Esq., of Chelmsford, England. It is the property of Mr. Lucas, of London.

53. Cloak of ou, iiwi and oo, brought to London at the beginning of the century. As will be seen in Fig. 94, which is from a photograph kindly sent me by the owner,

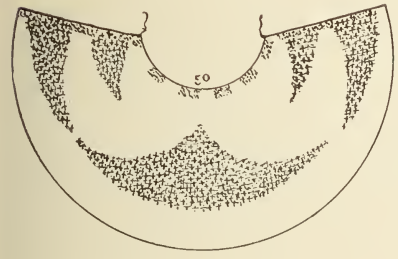


FIG. 91.

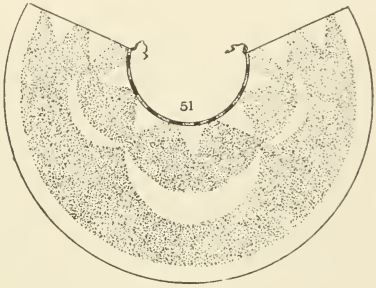


FIG. 92.

the main portion is of green ou interspersed with yellow oo. The oloná net is firm and heavy. Length, 48 inches; front, 30 inches; neck, 36 inches; base, 126 inches. The property of Miller Christy, Esq. Deposited in the British Museum.

FIG. 93.

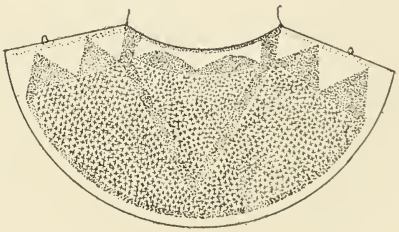


FIG. 94.

54. Cloak of iiwi and oo, in the possession of Mr. Kelly, of London. I have neither picture nor description.

55. Cape at Maidstone, England; said to be in a very damaged condition, but I have no particulars.

56. Cloak of iiwi with lozenge figures of oo. It appears to have been made in strips and the net is thin and light. This cloak is in Lord Brassey's museum

in Park Lane, London, and the account given in the catalogue of the museum is as follows:

"The Royal Feather Cloak, one of the great attractions of the Exibition [159], is made from the feathers of the oo and mamo birds,[36] local names given to the rare birds from which these feathers are procured. It measures 5 feet in length, 2 feet 4 inches at the neck, and 12 feet at the skirt. There are only a few specimens known, which were brought over by Captain Cook from Owhyhee[37] and which are now in the British Museum. The manufacture was a work of years, and the art is now believed to be obsolete. They are woven with great skill into, as it were, a string. Each cloak has its own history, which is inscribed in the archives of the Hawaiian Islands. King Kalakaua, during his visit to this country in 1881, when at Normanhurst Court, expressed his surprise at discovering such a rarity so far away from his dominions, and promised that the history of this cloak should be copied from the ancient "Meles" or records, and sent to Lady Brassey. King Kalakaua was at that time endeavoring to form a collection of feathers to make a new royal robe for the Queen Kapiolani, for which purpose he had offered a dollar for every single feather. Some idea of the extraordinary intrinsic value of this cloak may be formed from the above statement. It was connected with the first pretended cession of Tahiti, Tamu and the Society Islands to the French in 1843. In that year Sir Thomas Trigge Thompson [then Captain Thompson] was in command of H. M. S. Talbot in the South Seas. The French, partly by promises, partly by threats, had extorted from Queen Pomare a cession of her kingdom to their nation, but she, who had never willingly consented, appealed to the British commander for protection. Her pathetic letters to the Queen of England are recorded. Captain Thompson would not recognize the newly-constituted authority, and persisted in saluting the old national flag, and refusing any honor to that hoisted by the French officials. It is unnecessary to record the history of the events connected with this incident, but it may be confidently surmised that Queen Pomare was not wanting in gratitude toward the British commander who stood by her and upheld her rights. The above royal precious feather cloak was received as a present by Captain Thompson in recognition of his services."

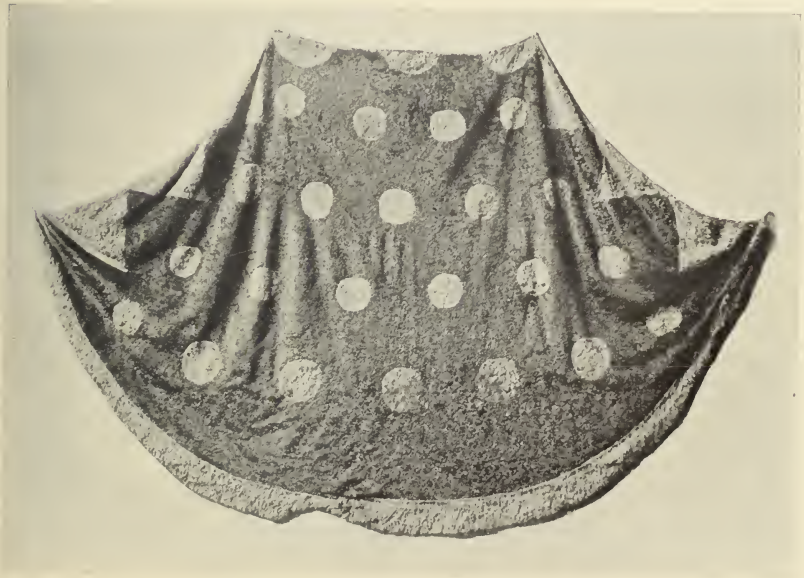
Kamehameha III. received a present of a carriage from Pomare, and it may be that the cloak was sent in return. In ancient days intercourse was more common between the Hawaiian and Society Groups than at present, and at one time in modern history a project was formed for uniting the two royal families by marriage.

57. Cloak of iiwi with basal border, two spherical triangles and four semicrescents of oo; narrow frontal border of oo, and cervical border of yellow, red and black. Length, 48.5 inches; front, 43 inches; base, 144 inches. Given to the late Commodore Lawrence Kearny, U. S. N., by Kamehameha III. on the occasion of the Commodore's visit to Honolulu in 1843 on a diplomatic errand from the United States Government. It is now in possession of the Commodore's son. The yellow feathers are somewhat damaged, but the red are nearly intact. Fig. 95. From a photograph.

58. Cloak of iiwi with a basal border, three cervical semicircles, three frontal triangles on each side, and twenty-two circles of oo, some of the latter interspersed with a few mamo. Brought to Boston by the ship Columbia, Captain John Hendrick, which sailed from that port September 30, 1787, visited the Hawaiian Islands between the visits of Cook and Vancouver, and returned to Boston August 10, 1790, having carried the United States flag for the first time round the world. The subsequent history of this cloak is unknown until it came into the possession of the Joy family of Boston.

[36] The name mamo is a mistake for iiwi.

[37] Unfortunately Captain Cook never returned from Hawaii (Owhyhee).



AHUULA IN THE BOSTON ART MUSEUM.

It is lined with a woolen fabric which renders it difficult to examine the net. Length, 66 inches; neck line, 34 inches; basal line, 156 inches. Deposited in the Museum of Fine Arts, Boston, Mass. Pl. XII., lower figure. The photograph was kindly sent by the Director, Charles G. Loring, Esq.

59. Cape of iiwi and oo, the main portion occupied by spherical triangles of longer feathers. Lined with a woolen fabric in recent times. It has been used as a sleigh robe. It belongs to the Joy family and is deposited in the Museum of Fine Arts, Boston. Upper figure in Pl. XII. and Fig. 96. Length, 34.2 inches; width, 89.5 inches. Photographed by the kindness of the Director, Charles G. Loring, Esq.

60. Cloak of iiwi and oo, in too dilapidated a state to clearly demark the pattern; about 60 inches long. It is on a figure intended to represent a Hawaiian warrior in the Musée d'Artillerie Galerie d'Ethnographie at the Hôtel des Invalides at Paris.

FIG. 95.

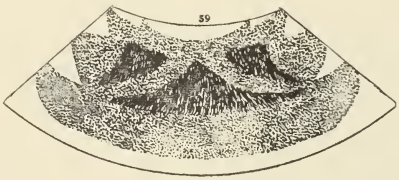


FIG. 96.

61. Cloak of oo figured with three crescents of differing shapes, and four rhombs, all of iiwi. It is in the Museum at Saffron Walden, Essex, England, and the modern history is interesting. I give it as kindly furnished by the Curator, Mr. G. N. Maynard. It came to the museum in 1838 with this letter:

"SIR:—Understanding that the Directors of the Saffron Walden Museum are collecting and receiving curiosities of every description, I beg you will present to them in my name the accompanying article which I think may be deemed worthy a place in their collection, and which apparently tho' a trifle may be of enhanced value when considered as to the circumstances under which it reached this country. The article in question is a Feather Cloak of ceremony and did belong to Rhio Rhio [Liholiho], King of the Sandwich Islands, and was presented by him to my brother-in-law the Honourable Frederick Byng, who had been appointed by Mr. Canning as chief attendant to their Sandwich Majesties King Rhio Rhio and Queen Kamehamano [Kamamalu] when they visited this country in 1824. I have the honour to be, Sir, your obedient and humble servant,

"Widdington Rectory, 7th August, 1838. COLLIN CAMPBELL.

"To JOSHUA CLARKE, ESQ., Curator of the Museum Saffron Walden."

Mr. Maynard adds: "In September of the year 1865 Queen Emma, widow of King Kamehameha IV., was on a visit to this country, at which time she was a guest of Lord Charles Hervey, near here. She then paid this town a visit, being received by the Corporation in state. Among the various objects of interest in the town visited by

her was the Museum, when this cloak particularly attracted her attention, and she expressed her surprise at finding such a treasure here, and at the same time begged of the trustees of the Museum the loan of the garment for the purpose of exhibiting at Paris at an exhibition which was then being held there. Upon the return of the cloak the Queen made several presents to this Museum which are now to be seen there." Length, 50.5 inches; front, 45 inches; across neck, 27 inches; base, 132 inches. Fig. 97.

62. Cloak of iiwi with yellow oo rhombs like No. 24. Length, 48 inches; base, 138 inches. This is in the Museum at Ipswich, and although I have been promised a photograph by the Curator this has not yet arrived.

63. Cloak of oo with eight triangles of iiwi almost equalling the surface of the oo. The neck is occupied by three equilateral triangles, the apices downward, and each side by two similar triangles in reverse position: a larger red triangle occupies the centre, and beneath its point a red crescent stretches from side to side. This, with

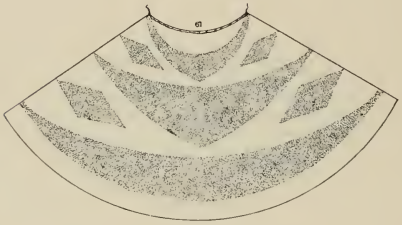


FIG. 97.

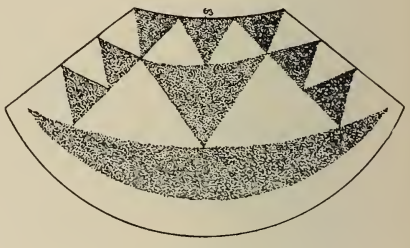


FIG. 98.

the following one, was once in the collection of J. Th. Royer, Chef of the Department of Art and Science in the Hague, and until 1795 an officer of the Dutch Judicial Court. He died in 1808 and his collection was left to the Dutch Government, in whose "Kabinet van Zeldzaamheden" it bore the number 492. The two specimens were long forgotten and suffered greatly by the neglect. Herr J. D. E. Schmeltz, Director of the Leiden Ethnological Museum, has described these ahuula,[38] which are in his charge, but the colored figure which he gives is completely restored and shows nothing of the ravages of time. He does not give the dimensions, but as I remember it, it is of medium size, not exceeding 44 inches in length. Fig. 98.

64. Cape of the long green feathers of the Frigate bird, with a narrow cervical and frontal border of alternating triangles of oo and iiwi much eaten. From the Royer Coll., No. 493, its history is identical with that of the preceding specimen. Herr Schmeltz has also described this.[39] Length, 24 inches; breadth, 54 inches. The *iwa* feathers are often supposed to be the tail feathers of the cock. Fig. 99.

65. Cloak of iiwi with basal border, eight crescents and six triangles of oo. It was brought to the United States by Captain William Cunningham, of Cambridge,

[38] *Häuptlingsmantel von den Sandwich Inseln. Internationales Archiv für Ethnologie*, Bd. I., 143. Taf. VIII.
[39] *Loc. cit.*, p. 145.

Mass. He died in the early part of this century from exposure following shipwreck, leaving no record of where he obtained the cloak. It now belongs to Mrs. L. P. M. Curran, of Englewood, New Jersey. Length, 43 inches; front, 34 inches; neck, 22 inches; base, 114 inches; breadth, 82 inches; lower border, 4 inches. In good condition, but with a hole perhaps made by a spear. Fig. 100.

66. Cape of unusual form; at present consisting of a nae of oloná with braided cord on top and sides: to this are still attached some white feathers of the koae ula [*Phaëthon rubricauda*]. Length, 22.8 inches; neck, 30.7 inches; breadth, 55.2 inches. Supposed to have come from Cook's third voyage, and for many years exposed to the ravages of light, dust and insects on a wall in the Florentine Anatomical Museum. Dr. Giglioli has described the remains.[40] The capes made from these most brilliant white feathers must have been very splendid, but this is the only one whose remains I have tracked. The plumage is far more satiny than that of *P. æthereus*.

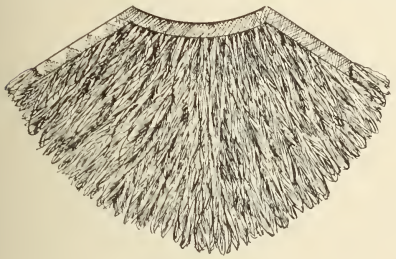


FIG. 99.

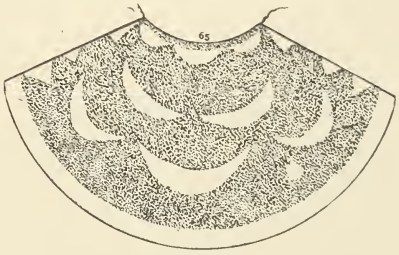


FIG. 100.

67. Cape, or rather the net of what was once a cape, on which traces of red and yellow feathers may be seen by help of a lens. Of course no pattern can be made out. The upper margin is 33 inches; the base, 54.2 inches; length, 15.7 inches. Supposed to have been brought to Europe on Cook's third voyage, and, like the preceding, was many years attached to the walls of the old museum in Florence, where it lost all its feathers.[41] Both of these capes are now fully appreciated and well cared for in the Florence Ethnological Museum.

68. Cape of iiwi with a narrow band of oo: apparently a fragment. In the Ethnological Museum at Munich.

69. Cape of oo and iiwi: extreme width, 35 inches. As will be seen in the figure, the pattern is peculiar. This and the two following numbers were among the things brought from the Pacific by Cook's companions, and they were bought in London in 1806, by the order of the Emperor Francis II., from the Parkinson and Leverian collections. Sydney Parkinson was artist to Sir Joseph Banks during Cook's first voyage, and his interest in the portions of Oceania then visited led him to collect

[40] *Appunti intorno ad una collezione di Cook. Archivo per l' Anthropologia e l' Etnologia.*
[41] See Giglioli, *Loc. cit.*

from the treasures brought home in succeeding voyages. Although by the kindness of my friend Dr. Franz Heger I was enabled to examine the original inventories of this purchase no information of any special interest was obtained; in those days these articles were simple *curiosities* for the imperial cabinet. Now in the kaiserlich-königlich naturhistorische Hofmuseum in Vienna. Fig. 101.

70. Cape: body of white (*Phaëthon rubricauda?*) with a narrow border of black cock's feathers. Extreme width is 40 inches. At the top is a section of open oloná net. In the same museum and with the same history as the last.

71. Cape of mixed feathers, mostly the domestic fowl, with a few oo. This, like the two preceding, is in the Hofmuseum at Vienna.

72. Cape of iiwi with figures of oo. It has loops at the lower corners as well as the usual strings at the neck. By the kindness of Mr. Marshal B. Evans and Prof. M. L. Perrin I obtained a photograph of this cape which is No. 904 in the

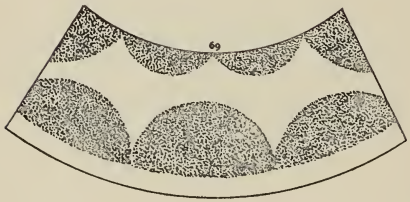


FIG. 101.

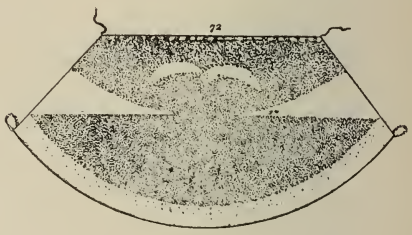


FIG. 102.

museum of the Georgia Augusta University at Göttingen. The label reads, "Ein Federmantel eines Oberhauptes aus Owaihi aus einem Netz bestehend, worauf Federn befestigt sind. Die rothen sind von der Certhia coccinia, die gelben von der Stacula longirostra." Brought to Göttingen at the end of the last century. Fig. 102.

73. Cape composed mainly of long feathers, with a frontal and cervical border of alternating triangles of oo and iiwi: a figure has already been given on page 4. This with other relics of Captain Cook was exhibited at the Colonial Exhibition at London a few years ago, by the representative of Cook's family, and purchased by the Premier of New South Wales for the Australian Museum in Sydney.

74. Cloak now in New York: brought from India early in this century; previous history lost. Said to be of fine workmanship, but faded and in rags.

75. Cape of oo with a crescent of iiwi in the center and a neck border of red, black and yellow. Many years ago Kamehameha III. gave this fine cape to William L. Lee, the first Chief Justice of these Islands. October 12th, 1846, Mr. Lee arrived on his way to Oregon, and fortunately was persuaded to remain and assume the duties of a judge in a country where there were no courts worthy the name. I quote from

Professor Wm. D. Alexander's very admirable History:[42] "To say that he was the right man in the right place gives but a faint idea of his eminent services to the country. He organized the courts of justice, and so conducted the highest tribunal that it soon acquired universal confidence and respect, and, instead of being a source of weakness, became the strongest pillar of the government. As president of the Board of Land Commissioners he performed a most arduous and responsible task. Although he was not the originator of that great reform, his was the guiding mind in carrying it on." Judge Lee died May 28th, 1857. In the days when there were no Hawaiian decorations this cape of royal color and material may well have marked a monarch's appreciation of his services to his adopted country. The cape is now in possession of Mr. B. F. Wakeman, of New York, who kindly sent a photograph and measurements. Fig. 103.

76. Cloak of the long, narrow pattern, which my friend J. Edge-Partington, Esq., found in private hands in New Zealand, and to him I am indebted for the sketch

FIG. 103.

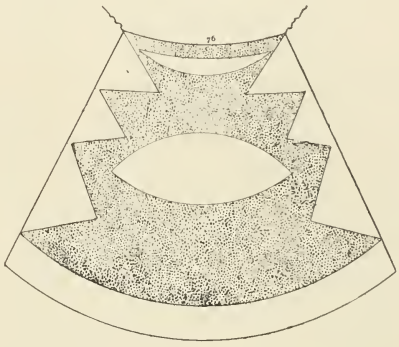


FIG. 104.

which is the base of Fig. 104. The material is iiwi with a large proportion of oo. Unfortunately I have not the measurements.

77. Cloak of which I have been unable to obtain any particulars, except that it is still believed to be in the possession of the Robeson family in the United States.

78. Cape of oo and iiwi given to Rev. Samuel Whitney, of Waimea, Kauai, by Kaumualii or his wife Kapule. At the Whitney sale it was purchased by Mr. Henry Reimenschneider. It afterward came into the hands of Kalakaua, but its present possessor is unknown.

79. Cloak of oo in the government museum at Lisbon, but no particulars are at hand.

80. Cape of oo with black oo crescent, four semicrescents and two cordate figures of iiwi. Length, 16 inches; front, 10 inches. Frontal and cervical edging of red, black and yellow. This cape belonged to Honorable Levi Haalelea and was worn

[42] *A Brief History of the Hawaiian People*, p. 258.

by him when on a mission to Europe. It is in fine preservation and is remarkable as the only piece of feather work from Hawaiian hands that bears any design similar to the hearts shown in the figure. This, with the two succeeding numbers, is in the possession of Mrs. A. A. Haalelea, of Honolulu, who kindly placed them at my disposal for examination and photographing. Fig. 105.

FIG. 105.

FIG. 106.

81. Cape of mamo with narrow cervical and frontal border and two frontal triangles of iiwi. Net entire. Length, 15.5 inches; front, 9.2 inches. Mrs. A. A. Haalelea. Fig. 106.

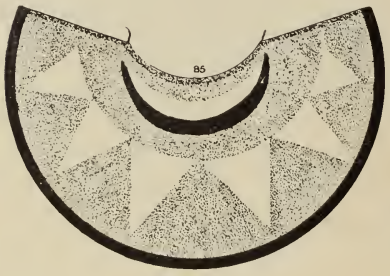


FIG. 107.

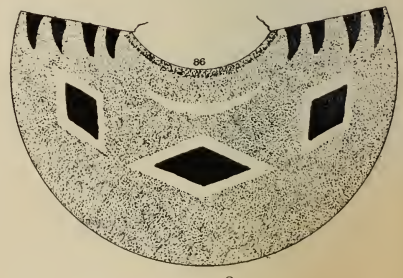


FIG. 108.

82. Cape, of which only the net remains, with traces of red and yellow feathers. Length, 11.5 inches; front, 8 inches. Mrs. A. A. Haalelea.

83. Cloak of iiwi with oo figures. Said to have been given to Mr. Geo. Hill by King Liholiho in 1824. It sold for seventy guineas in 1898, but I have not any description or figure of it.

84. Cape, said to be in London, but the owner is still incognito.

85. Cape of iiwi with six triangles of oo, points outward; above these a crescent of oo, the lower half black, the upper yellow, and a basal border of black oo. A remark-

CAPES IN WINDSOR CASTLE.

a

b *c*

d

ably attractive pattern; now in Her Majesty's collection at Windsor Castle. Plate XIV., *d*. Also Fig. 107.

86. Cape of iiwi with three rhombs of yellow and black oo, a small crescent of oo and eight small semicrescents of black oo. In Her Majesty's collection at Windsor Castle. Plate XIV., *c*. Also Fig. 108.

FIG. 109.

FIG. 110.

87. Cape of iiwi with yellow basal border, two yellow and four black semicrescents on front and a central crescent with the lower half yellow and the upper black. In Her Majesty's collection at Windsor Castle. Plate XIV., *b*. Also Fig. 109. The last three capes seem to belong together in style and in the union of black and

FIG. 111.

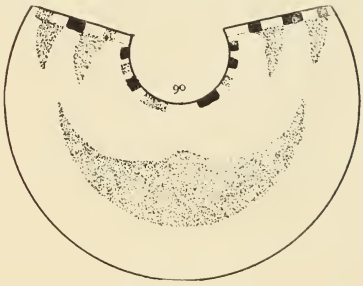


FIG. 112.

yellow oo. It will be noticed how difficult it is to distinguish on the photograph black from red.

88. Cape of oo, figures of iiwi and black oo. This formerly belonged to John Kapena, Minister of Finance under Kalakaua, and now belongs to his daughter Leihula. The net is in three pieces and of good quality. Length, 11.5 inches; front, 7.2 inches; width, 27 inches. Fig. 110.

89. Cape of iiwi, with crescents and triangles of yellow and black oo: cervical and frontal border of red and yellow. Length, 11.5 inches; front, 9 inches; width, 27

inches; width of black double crescent, 12.5 inches. The net is of fine texture in ten pieces. This came from Hawaii through the grandmother of Mrs. Manuel Reis, who is the present owner. The cape is in good order, the feathers very short. Fig. 111.

90. Cape of oo, with large central crescent of i'wi and four small frontal semicrescents of the same. Cervical and frontal border of red, yellow and black. Length, 16 inches; width, 22 inches. Added to the collection in the British Museum in 1898. Fig. 112.

91. Cape which was brought to England on the ship L'Aigle, Captain Valentine Starbuck, March 17, 1824. On this ship arrived Kamehameha II. and his Queen; a member of his suite, the notorious John Rives, procured this cape for Samuel Starbuck, of Milford Haven, South Wales. His grand-daughter, Miss Lucretia Starbuck, is the present owner. Length, 16.5 inches; front, 14.5 inches; neck, 21.5 inches; base, 85 inches. Fig. 113.

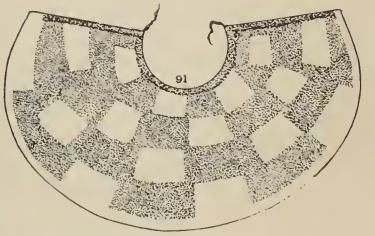


FIG. 113.

FIG. 114.

92. Cape of oo, with a central crescent of iiwi and a lozenge immediately above it of black oo and two semicrescents of iiwi on each front. Length, 10 inches; front, 6 inches; around base, 45 inches. This, with the cloak following, belonged to H. Colgate, Esq., of Kent Lodge, Eastbourne, England, but I am informed the cloak has been recently sold. Fig. 114.

93. Cloak of iiwi, with crescents and semicrescents of iiwi in almost equal quantity. Length, 51 inches; front, 49 inches; circumference of neck, 22 inches; of base, 132 inches. The front edges have a border of soft, fluffy feathers. Mr. Colgate has recently sold this cloak to some person unknown. Fig. 115.

94. Cape formerly exhibited in the Hall of Curiosities in the Boston Museum on Tremont street, and recently given to the Peabody Museum of American Archæology at Cambridge, Mass. I have no particulars of the cape.

95. Cape belonging to Mr. Samuel Parker of Honolulu. I have not seen this cape, which Mr. Parker tells me is not in good condition.

96. Cape of black feathers with red spots. Seen at the funeral of Queen Kapiolani and supposed to be the one formerly belonging to Mrs. Manuel Reis.

CAPE IN THE BISHOP MUSEUM (NO. 7).

97. Cape, said to be at Elgin, Scotland. I have not been able to obtain any description.

98. Cape, in York, England, but beyond this I know nothing of it.

99. Malo of oo feathers; used as a model for the one so fantastically arranged on the statue of Kamehameha the Great which stands before the Judiciary building in Honolulu. This is the only feather malo or waistband that has come to my notice. There is a photograph of this malo, but taken in such a way as to give little idea of its size or pattern. According to native testimony it is of oo with a border of iiwi, and the decoration of human molar teeth at the ends. The length is about three fathoms, or about a third longer than the ordinary kapa malo. Where it is at present, unless in the possession of Lilinokalani, I do not know.

100. Cape, at St. Augustins, Cambridge, England. Several persons have reported this, but no one has been able to give me more definite information.

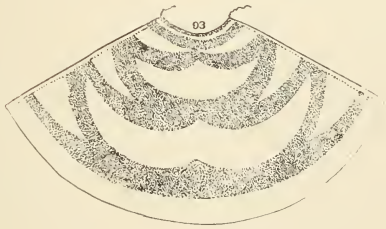


FIG. 115.

September, 1899.

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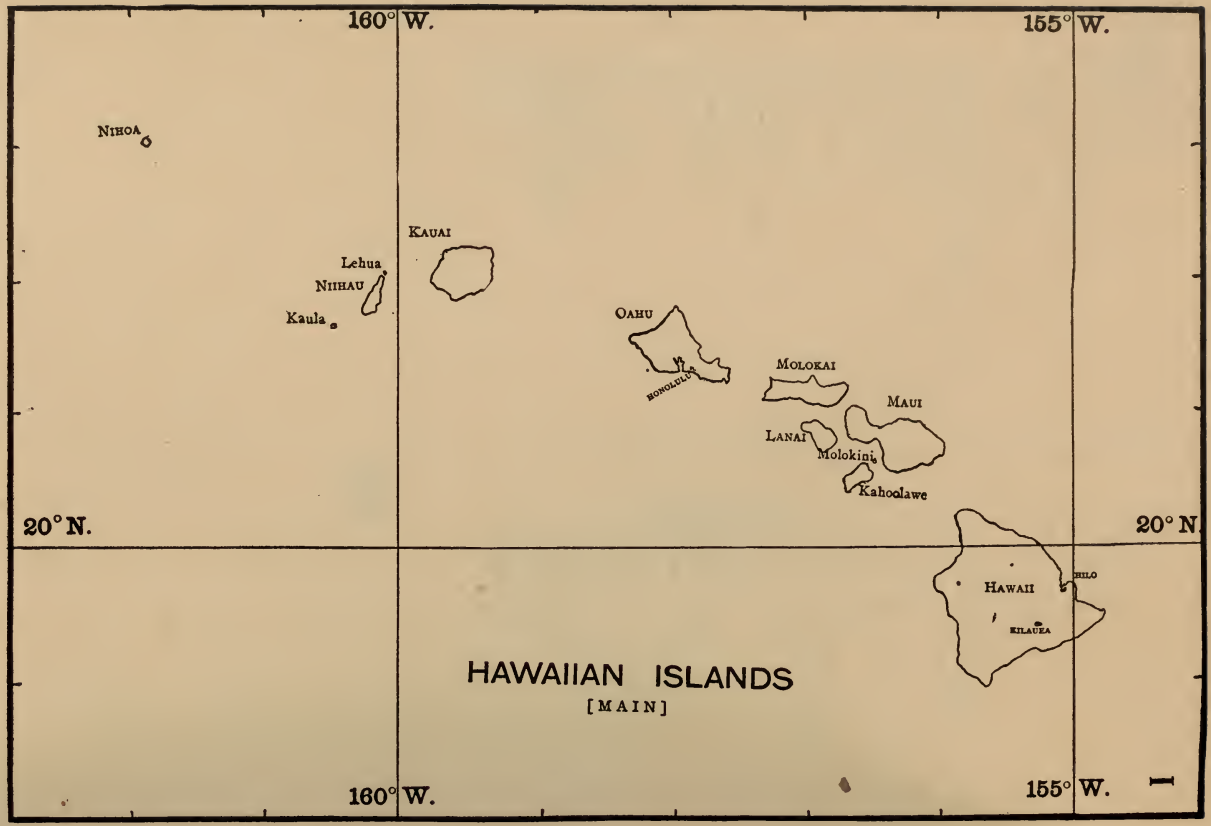
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